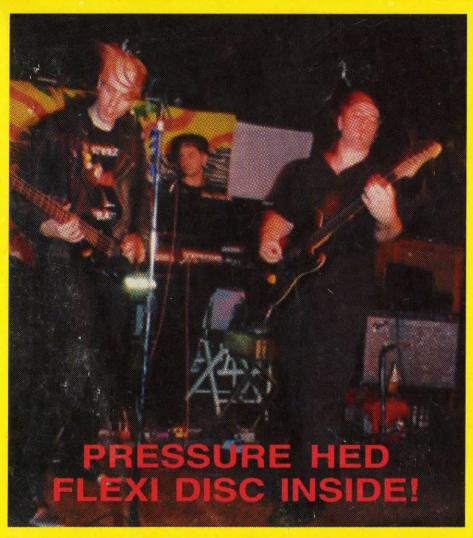


CLIP SIDE



**NUMBER 77
MARCH/APRIL
\$2.00**



**PRESSURE HED
FLEXI DISC INSIDE!**

**TRASH CAN SCHOOL,
DAS KLOWN, DRIP TANK,
DWARVES, ELECTRIC FERRETS,
HOLE, NAKED AGGRESSION,
PAUL BEARER, POSSUM DIXON,
PRESSURE HED, STEELWOOL,
STINKERBELL, VICTIMS FAMILY,
WALDOS, WILDMAN FISCHER,
WEBB WILDER, WOOL**



N E W A L B U M A V A I L A B L E N O W

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EPITAPH

PRESSURE HED

Both songs written and performed by Pressure Hed
C&P 1992 Pressure Hed
A free recording with Flipside Fanzine #77

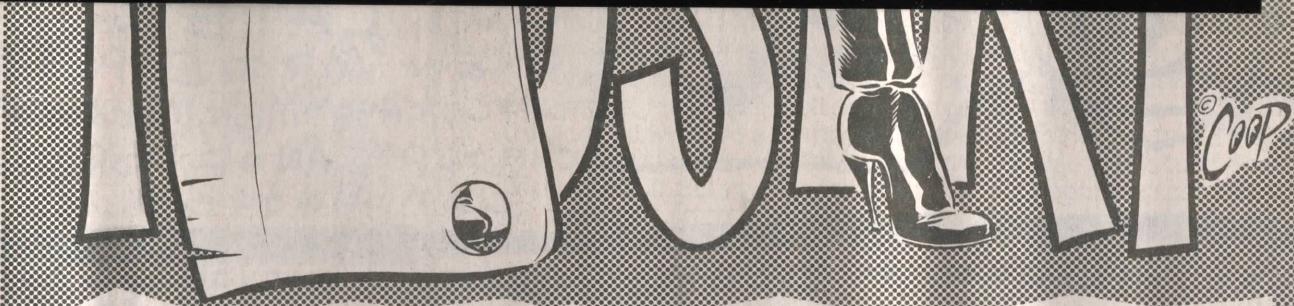


PLACE COIN HERE IF
33 1/3 RPM
STEREO
SOUNDSHEET SLIPS

this side:
Wired For Sound (6:00)

flipside:
Hed Strap (4:47)

MFD. IN U.S.A. BY 108311-1ABS EVATONE® CLEARWATER, FL.
SOUNDSHEETS



OUT SOON (Hopefully real soon cuz, the bands are getting pissed) the debut albums by **Trash Can School** "Sick Jokes and Wet Dreams" and the **Gargoyles** "Without End". New albums "Sphereality" by **Crawlspace** and "Memphis Sol 91" by the **Gibson Bros.** Also in the pipeline a live album by **Roky Erickson** and albums by **Pink Slip Daddy** and **27 Devils Joking** plus the usual, unusual assortment of 7" atrocities...

For all the lurid details send S.A.S.E or 2 IRC's to: **4901 Virginia St. Long Beach, CA 90805 U.S.A.**

SYMTHY FOR THE RECORD HISTORY



©Coop

OUT SOON (Hopefully real soon cuz, the bands are getting pissed) the debut albums by **Trash Can School** "Sick Jokes and Wet Dreams" and the **Gargoyles** "Without End". New albums "Sphereality" by **Crawlspace** and "Memphis Sol 91" by the **Gibson Bros.** Also in the pipeline a live album by **Roky Erickson** and albums by **Pink Slip Daddy** and **27 Devils Joking** plus the usual, unusual assortment of 7" atrocities...

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Melting Snowmen by Rebecca Fiala

the exit sign
is the only light
up there
on your face

Your cologne is always
a little too much
and so is your voice
I taste both

Temporary relief
Pressed to the twice whitened window
Shoulder blades unclothed,
but, the same

RECORDS

- #11 - MIA "After The Fact" LP
- #14 - Detox "We Don't Like You Either" LP
- #15 - Bulimia Banquet "Eat Fats Die Young" LP
- #16 - Instigators "Shockgun" LP / CS
- #17 - The Crowd "Big Fish Stories" LP / CS
- #18 - Death Ride 69 "Elvis Christ The LP".
- #20 - Bulimia Banquet "Party My Colon"
- #21 - Motorcycle Boy "Feel It"/"One Punch" 7"
- #22 - Motor Morons 5 song 7" EP
- #24 - Paper Tulips debut 20 song LP / CS
- #25 - Das Klowen 4 song 7" EP
- #26 - Popdefect "To Each His Own" / "Without" 7"
- #28 - Sandy Duncan's Eye "525 NTSC" / "Sub" 7"
- #29 - Popdefect "Puro Desmadre" 7"
- #30 - The Big One, L.A. / S.F. comp. LP/CS/CD
- #31 - Anus The Menace debut 15 song LP / CS
- #32 - Babyland 4 song 7" EP
- #33 - Pooch's second solo single, 2 song 7"
- #34 - Dirt Clod Fight 4 song 7" EP.
- #35 - Paper Tulips "Linoleum" 3 song 7" EP, booklet.
- #36 - Popdefect "Third Degree Roadburns" 4 song 7", booklet.
- #37 - Babyland "Reality"/"Under"/"Smrow-toh" 12" EP
- #38 - TVTV's "Brainwashing" LP/CD
- #39 - Dirt Clod Fight "Everything That Isn't" LP/CD
- #40 - Sandy Duncan's Eye LP/CD

- U.S. prices: \$7.00 LP/CD, \$5.00 EP, \$3.00 7".
- Canada/Mexico \$7.00 LP/CD, \$5.00 EP, \$3.00 7".
- Europe/Asia \$12.00 LP/CD, \$9.00 EP, \$4.00 7".
- Australia/Japan/etc \$13.00 LP/CD, \$10.00 EP, \$5.00 7".

AD INFORMATION

DEADLINES:

FOR ISSUE #78 - Friday, April 24th!

#79 - Fri., June 19th, #80 - Fri., August 21st.

SIZES AND PRICES

Inside covers	7 1/2" W x 10" H	\$200.00
Full page	7 1/2" W x 10" H	\$175.00
1/2 page	7 1/2" W x 5" H	\$90.00
1/4 page	3 3/4" W x 5" H	\$45.00
1/6 page	2 1/2" W x 5" H	\$30.00
Bus. card	3 1/2" W x 2" H	\$20.00
Classified	(Per 40 words)	\$2.00

REQUIREMENTS:

1. Send payments with ads.
2. Make ads the right size!
3. Use black ink on all art.
4. Halftone all photographs with 85 line screen.
5. Deadlines are when we expect to be filled up with ads. Sometimes that is sooner than later - so don't wait until the last minute.
6. Do not send transparent film or negatives.

RODNEY ON THE ROQ TOP 20 REQUESTS

Rodney can be heard on KROQ every Sunday 7 to 10 PM, and now Monday thru Friday with his "Pick To Click" with Tammy Heidie at 8PM.

Below Rodney all by himself!! Photo by Stephan Schacher



1. Daisy Chainsaw "Love Your Money"
2. Mega City Four "Stop"
3. Permanent Green Light "We Could Just Die"
4. Senseless Things "Everybody's Gone"
5. Hole "Teenage Whore"
6. Buffalo Tom "Velvet Room"
7. Best Kissers In Town "Working On Donita"
8. Bad Religion "Atomic Garden"
9. Motorpsycho "Some Kind Of Friend"
10. Bleech "Shotgun"
11. Sugar Blast "Mind"
12. Fabulous "Destined To Be Free"
13. Silverfish "Crazy"
14. Fuzztones "The People In Me"
15. L7 "Bloodstains"
16. Superchunk "Skipped Steps"
17. Olivelawn "Major Label Blues"
18. Judy Bats "She Said, She Said"
19. Nina Hagen "Good Vibrations"
20. Sweet "Ballroom Blitz"

SPECKS...

Sometimes people ask me for the technical specs on just how an issue of Flipside is put together, so to save you all a bunch of questions (because I know you're dying to know), I'll give you a brief run down. First off, almost everything is done on computers - that is, all of text/graphic layouts, all of the color work and some of the inside photographs. The only thing done the "old way" is the actual picture taking, processing, printing and halftoning which we can still do considerably cheaper (and better) than scanning and hi-res output. Now more specifically we use a combination of computers, mostly IBM's but Thom has to be different and have an Atari. The main software we use is Word Perfect for word processing, Paradox for databaseing and business, Pagemaker for all desktop page layout, Coreldraw for drawing and title manipulations and Photosyler for painting and image manipulations. Pretty simple, huh? Well, getting back to the photography - Thom shoots a lot of video so we have a Computer Eyes Real Time video frame grabber to turn his video shots into digital images. We also use that for some of the full color cover stuff, but usually we have our slides/negatives scanned at really high resolution so they look better. That of course is output on various Linotronic type high resolution output printers. Everything else is output on our trusty HP Laserjet II printer. To get files around (to the hi-res printer, or from Gary Indiana, or Stf, or Thom or whomever) we use high speed modems - mainly US Robotics HST modems running at full speed. We are almost all tied together for fast and efficient transfers. We also use a lot of software for other things (such as maintenance, games, virus scanning, games, file conversion, games etc) but that list would be too long to mention. Anyway, that's what we use, add to that a million peoplehours of work each issue and it's all done.

SPIRALING EVER DOWN by Amy Berigold

Order was unraveling at the edges now
He tried not to think about it but he couldn't help but noticing how recently the cycles of people he saw had been replaced by unrecognizable strangers. Clothes he hadn't worn in years almost hidden in the closet now caught his eye and he'd be gripped with nostalgia at the sight of their unused forms a shirt that had been a birthday present; a birthday present from himself he suddenly realized wanting to cry for the forgotten shirt the loss of time weep among the dead flannel for his former self no control over the memories they walked in and stayed once disguised as unremembered never having happened to him the time his sister whipped with the dog leash right there in the parking lot for telling everyone at camp all week her name was "Misty" and her parents were dead or the journal he had started and lost after one month, only to see a man in a beret reading it on the bus to Rehoboth He had tried to quell his horror by wondering calmly if this man had used the blank pages for anything, but that was back when he always knew the date and still went out on Saturdays. Now he kept himself busy other ways, placing every crumb in the trash, discarding old notes to himself as soon as they became obsolete (no more three-week-old reminders to buy milk), washing dishes before the food had a chance to harden, mending the ragged, gaping order with carefully minuscule stitches of action that somewhat prevented the spiraling of his mind ever down

Ghost Thromboooooooooooooone" by Fugy O'Zeroby

I am not mute I am not cute I can break a plate window with an oversized flute; I am not lax I wield an axe I walk through the window with a mutant sax;

I am the road beside the mountain whose signs say "Beware of falling rocks;" I am the road through the plains whose signs say "Hitchhikers my be escaping convicts;" I am the interstate freeway whose signs say "Do not drive into the smoke."

My note is blue my truth is true I can smash a brick wall with a warped kazoo; I can conquer Cuba singing Zipped Duda hopping over bricks with a tarnished tuba;

I am falling rock who bumps into other rocks and says Geronimo to the avalanche; I am the escaping convict who says to the driver I am wearing this stripped suit for a musical and I've got to be in Vegas in an hour; I am smoke son of wind and dust who says I shall not sleep when there is mischief to be done.

I'll unrest the order and trespass all borders deflecting missiles with a whistle and recorder; I'm not alone not coming home squealing through the grave with a ghost trombone.

Cuervo Gold by Nicole Marie

Cuervo Gold up loosens screws at the back of the tongue

I can tell my baby anything I open up that dark little room and let him fuck around in there let him lick the walls where I keep the promises to myself let him chew the floorboards of my fear

Cuervo Gold up at the Rainbow Bar and Grill and I can't keep it down I don't even aim I let it splash across the table over a plate of shelled lobster

everybody has dreams

and I can tell my baby anything over

Cuervo Gold up and when he passes out I roll him in the bed I roll up the shades and screw the cap on

and when we wake to the afternoon sun

it's blank again he wants me to color it fill in the lines of the night before

we wake

he's hard, I'm soft and my dreams, fears, words have been erased like some poor kid's demo on a TDK the corners masked over

by Cuervo Gold up

So I can tell my baby everything.



20-year old cowgirl have with a decrepit shell with advanced Alzheimer's?

Is it a matter of conscious intent? the ghostly wrath of murdered natives?

perhaps the Crockett and Boone platoon, bitter at Black Sambo becoming eligible for grammies, emmies, pulitzers, and they even let him read -

right there in public view where normal children might see them.

Something's odd about the roadkill - it reminds one of... people from out of state, and shouldn't the stars be out by now?

there's just that one, shaped like a dagger, and it's whispering something, it's whispering, and if you can get your heart to stop thumping so loudly, you can hear:

"don't mess; don't mess with Texas..."

Melting Snowmen by Rebecca Fiala

the exit sign
is the only light
up there
on your face

Your cologne is always
a little too much
and so is your voice
I taste both

Temporary relief
Pressed to the twice whitened window
Shoulder blades unclothed,

butt, the same

My naked feet feel every slat
of the heating vent
where the heat isn't
Delicate pulley system --
my oiled joints -- shaking

Snuff-Ku by Steven Kane

Jeffrey Dahmer
Identified his victims bodies
As an act of repentance

Jeffrey Dahmer
Thought "Silence of the Lambs"
Was to Hollywood

Jeffrey Dahmer
Lobotomized his lovers
With a power drill

David Berkowitz
Satan spoke thru his collie
Woof woof woof woof

Josef Mengele
Broke his Hippocratic oath
"The doctor will see you now"

Richard Ramirez
The details of his crimes
Still too heinous to be released

Richard Ramirez
Had a thing for his victims
Gouged out eye sockets

Charlie Manson
Jammed
With the Beach Boys

Untitled by Kevin Greutert

It was an orgy so intense that
women were getting pregnant by
guys they hadn't even seen, let
alone fucked.
nectar dripping from genitalia as
far as you could see,
as crazy as the springtime bees
when a meadow of wildflowers lays
out its buck-horny field of goods
for their million eager and
stroking tongues.

Christ was there and so was
Brooke Shields, but you probably
didn't recognize them through the
roiling red columns of naked heat.

I believe that was where we met,
but after a skyrocket of
jism and a
cascade of pearl oil we turned to
the next stranger and forgot one
another, and it's only now that
your face is returning to me
through that snowstorm of
lily petals...

keys to a cloud by bill shields

& afterwards
laying next to her in a warm bed

the sheet still wet
you think of others

different days
sharp faces

hear the last words
of relationships shot directly in the ass

& think about dying
but God is dead & living in Phoenix

put your arm under her head
brush sweaty hair from her eyes

listen to the tunes from the clock radio
stare at the ceiling

waiting for your body
to come home

Drinking and Driving by David L. Ulin

is fun
when La Cienega
unfolds
beneath my tires
like a long gray
ribbon
in the dark--
the radio is
blasting, guitar
riffs stuttering
through my fingers,
and the wheel
feels just
like liquid
as California sings
its siren song
tonight.

jigsaw by Rod Sperry

of course, the suits have returned,
although they're in tatters now.
they walk the sand and stones
collecting shells
-what's gone is here-
they save them and put them in boxes
for now future uses.

could you count all on your hands?
pick up the pieces:
the hands of killers, holding
the still holding hands of lovers
holding memories.
the hairy hands of loners

hands that turned so many pages.
soiled hands that reached to God,
pounded insects, worked the soil,
encircled nipples, picked up the pieces...

the time they waste is precious
the beach they walk is spacious -
it will take forever to pick up the pieces:
what's gone in here.

The President's Prayer by David Roskos

Our fodder who art in cannon
Hollowed be thy blast
Thy shrapnel come
Our lives be done

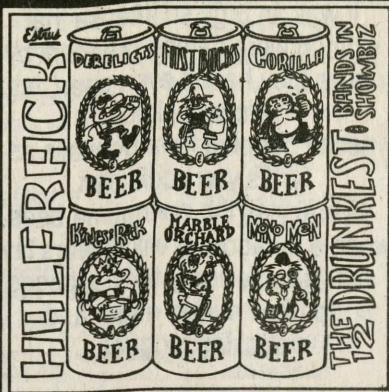
Our Earth where our bodies lie severed
Give us this day our daily rounds
and forgive us our near-misses
as we forgive those who near-miss us
And lead us not into active mind-fields
But deliver us through evil
For thine is the ignorance
The powder
and the worry
Until Armageddon
ABOMB

THREE ON THE TREE FROM ESTRUS



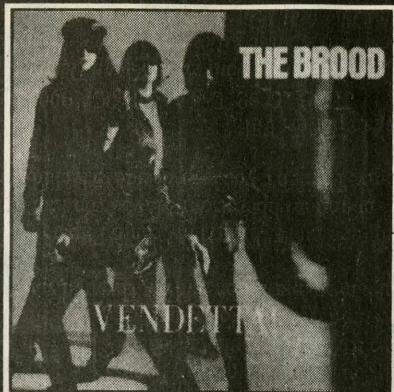
MARBLE ORCHARD "SAVAGE SLEEP" CD

Eleven psych/punk blow-outs dished out as only these black-light loggers can. ESCD2 \$12.00 ppd.



V/A: THE ESTRUS HALF RACK CD

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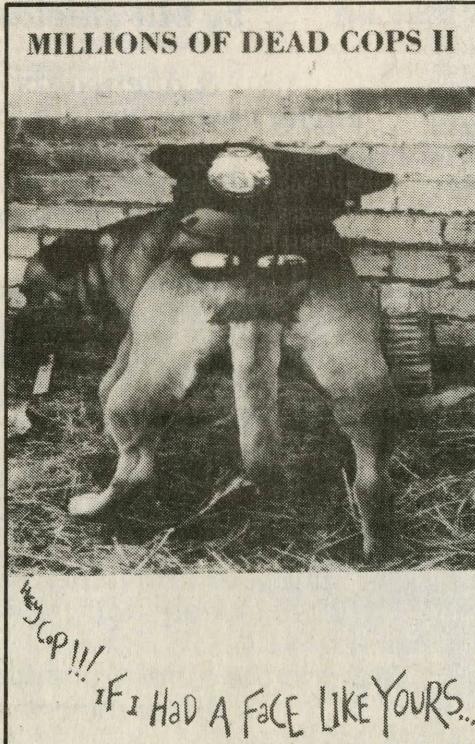
Estrus Records P.O. Box 2125 Bellingham WA. 98225 U.S.A.



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PUNKATION

How to read these reviews:

1. Number. Directly following the names is the issue number of the zine listed here.

2. Price. Cost of the zine which may or may not include postage. An "" means that although the zine is free, postage is not so send stamps, IRCs or some change.

3. Description codes:

A. Size of paper

S- Standard (8 1/2" x 11")

HS- Half standard (5 1/2" x 8 1/2")

L- Legal (8 1/2" x 14")

HL- Half legal (7" x 8 1/2")

T- Tabloid (usually 11" x 17" newsprint)

M- Mini (smaller than half standard)

O- Oversized (larger than tabloid)

B. Length

Number of pages

C. Notes

R- Photo reduced type

T- Typeset or laser printed

M- Multicolored cover

M+ - Multicolored cover and insides

F- Full color cover

F+ - Full color cover and insides

666 1/2 ?, \$2, HS-40-R

(111 Farningham Rd, Caterham, Surry, England CR3 6LN)

It's a tiny dense pack of type with little room for anything else - but there's tons to read: reviews, commentary, Maelstrom, Hellbastard, Slum Turkeys, Couch Potatoes, Nekhie Naatza and more.

A BLUESY TYPE OF PARANOIA ?, ?, HS-40-T

(RR 4 Box 62, Greenville, IL 62246)

Very neatly done poetry book by a rock'n'roll guitarist/poet. A good feel to his work, plenty of stuff you will relate to.

ABUS DANGEREUX #25, \$5.00, S-36-T

(B.P. 172, 82001 Montauban Cedex, France)

Everything is on the menu here - ah, but it's a French restaurant! Includes: Nikki Sudden, Suspense Rubberband, Deity Guns, Tupelo Soul 3" CD, so if you can't read the millions of interviews and reviews - you can listen!

AFTERSHOCK #2, \$1.00, HL-16

(POB 232, Pennington, NJ 08534)

Short but sweet reviews and comics zine.

AN EMOTIONAL BISCUIT #6, \$1+, S-24

(4140 Bolingbrook Dr., Marietta, GA 30062)

Quite a few found pictures as well as graphics and general liveliness add to the features on Nirvana, Smashing Pumpkins, the Pixies and a story about "Foxcore".

ANOTHER PAIR OF SHOES #8, \$.75, HS-32-R

(POB 300031, Minneapolis, MN 55403)

A good practical guide to being a good anti-society person - vegetarian hints for the twin cities, a good anti-consumer rant, a guide to the best bowling alleys, an informative essay on Epicurus, interviews with a toy collector and a piece on the band Avail.

ATAKRA #4, ?, HS-12

(POB 15, Arcata, CA 95521)

A short collection of graphics and top ten lists.

BACTERIA OF DECAY #11, \$1.50, HS-44-R

(63 Lennox Ave., Buffalo, NY 14226)

Nice thick little digest that delivers the goods: letters, columns, commentary, scene reports, plus long interviews with the Melvins and Elegy.

BAKERS DOZEN #3, \$1.00, HL-48

(849 B Almar Ave. #154, Santa Cruz, CA 95060)

Good commentary, striking graphics, poetry and features with Firehouse, Helios Creed, Dave McCord, Fugazi and Johnny Peebucks and the Swinging Utters.

BARBITURATE MAMMAL #10, *, HS-4
(2541 Nicollet Ave. S, Minneapolis, MN 55404)
The Amrep newsletter/catalog!

BETWEEN PIT & PEDESTAL #10, \$1.29, HS-16

(Rebecca Fiala St. Olaf College, 1500 St. Olaf Ave. Northfield, MN 55057)

A poetry collection digest with some graphics.

BUPVERT #2, \$1.00, HS-24

(N4309 County Y, Chilton, WI 53014)

This zine has really come up with and/or created some funny and interesting and funny "ha ha" stuff. Besides proving that Alice Cooper is really Julio Iglesias, there's tons of cool 'toons, String Beans interview and how to obtain yer records from the FBI.

BLOODY BRAIN EXPLOSION #3, 1 DM+, HS-40-R

(Hauffweg 8, 4200 Oberhausen 11, Germany)

Mainly an interview/article zine, this German digest features the Dickies, Hardons, Helge Schneider, Devil Dogs, Toy Dolls and more.

BLOWIN CHUNX #4, \$1.00, HS-20-T

(75 Stanton Rd., Brookline, MA 02146)

No interviews this time, instead the content is based on thoughts and observations form a lot of very together punk rock girls. Great zine.

BORDER X-INGS #35, \$2.00, S-24

(POB 5173, N. Bergen, NJ 07047)

This zine concerns itself with Celtic life and Irish rock groups, so it is of no surprise to see U2 (with lots of original photos) in here. Good for that special taste.

BUTT UGLY #6, \$1.00, S-22

(408 E. Roberta Ave., Waukesha, WI 53186)

A good variety of stuff here, you've got your reviews and columns, a healthy dose of anti-consumerism graphics, an Anti-schism tour diary and interviews with Lenny Goose, Born Against and Satan On A Stick.

BUZZ #74, *, S-48-TM

(PO Box 3111, Albany, NY 12203)

Consistent and thorough coverage of NY happenings. Besides lots of listings and reviews this issue spotlights Mekons, Plaid, Push, the Nymphs and the Dugans. A random 1000 also contain a EI Extreme flexi.

CACTUS PRICK #4, \$.75, S-20

(1265 E. University #1014, Tempe, AZ 85281)

A good splattering of original photos and writing. Interviews with Cosmic Psychos and Saliva Tree. Lots of reviews and other brief tidbits. Comes with White Boy comics, but doesn't everybody?

CHAIRS MISSING Obvious, \$2.25, S-22-R

(POB 522, Stratford, CT 06477)

Dense pack/fanzine data presentation method for reviews and features with Tar, Head of David, Steve Shelly and My Dad Is Dead.

CHARETTE'S EYE VIEW #3, \$1.50, HS-32

(242 Rathgar St., Fall River, MA 02720)

You can tell some time goes into putting out this zine - the sarcasm is right one and the feel is fast and entertaining.

CHILDREN WHOM STICK CRAYONS UP THEIR ANUS #6, \$1.00, HS-36

(613 S. Broadway #1, Redondo Beach, CA 90277)

Editor Richao Polysorbate 60 (that says enough right there! Right?) Makes good use of all kinds of found, everyday images and tweets 'em. Lots of graphics that send your mind going and other bits of food for thought.

CHUMPIRE #5, 2 stamps, S-8

(RD2 Box 530, Coopersburg, PA 18036)

Short collagey zine boasting chats with Shane Is Not My Dad and Nation of Ulysses.

COMIC TRASH #9, \$3.00, S-54-M

(Natruper Strasse 151, 45 Osnabrück, West Germany)

Very interesting comics and graphic art zine, with poster and catalog and some reviews. Very bold, very nice.

CONFUSED #1, \$.75, HS-20

(4959 Frontenac Rd. Rd3, Trumansburg, NY 14886)

An interesting collection of clippings and antidotes all stirred together and served up chaotically.

CRAMPED AND WET #8, \$2.00, HL-36
(1012-29 St., Sioux City, IA 51104)

Lots and lots of stories, poetry, some graphics and general food for thought.

CRAWLSPACE ?, *, HS-8

(POB 7034, Van Nuys, CA 91409)

Short editorial/news - letter from the band Crawlspace.

CUT #13, \$2.00, S-24

(11 Julian St., Norwich, CT 06360)

Even though Cut isn't much to look at, you can tell a lot of time and effort goes into the concise and intelligent writing. Great interviews with Splintered and Barbara Manning as well as tons of reviews.

DBN #4, \$1.50, S-64

(POB 3547, Lantana, FL 33465)

This rather thick newsprint zine give you hours of reading pleasure. Lots of reviews, sparse graphics and bigger bits on Testament, False Prophet, Resist, TSOL, Kronin, Gwar and Impetigo. Wow.

DACHAU #6, \$1.00, HS-16

(POB 5663, Norman, OK 73070)

Some interesting commentary where the editor relates building a stronger punk scene to "the golden triangle" principal used by terrorists! Cool, dark, gothy type punk photos accent the points.

DRASTIC SOLUTIONS #5, ?, S-40-T

(2 Embro Dr., Downsview, Ontario, Canada M3H 2M8)

Excellent, intelligent and well put together zine. This issue features some well informed essays dealing with The Myths of Poverty, Straight Edge Fascism and an examination of Biafra's "Die For Oil" where the editor shows a lot of misinformation and down right fabrication. Good zine.

DUMPSTER DIVE #5, \$3.00, S-32-R

(74 Osbourne Ave, Norwalk, CT 06855)

Everything you always wanted: lots of reviews, photos, ads, talk and spots on Buzzcocks, Dickies, Doughboys, Psycho, Wretched Ones and a lot more.

ECURB #1, *, HS-20

(1832 Mayall Ct., San Jose, CA 95132)

A zine full of the editors graphics and thoughts - they are his thoughts, regardless of their apparent value.

FOE #15, *, S-16-R

(145 S. Chestnut St. #5, Bath, PA 18014)

FOE man Frank prints a pretty consistent zine here. Real good rants on Nazis and door prices as well as informative reviews. On the interview side there's the Original Sins, Weston and Franks band Jessica.

FIREHOSE VOLUNTEER MUSTER

ROLL V5 #1, *, S-2

(POB 1821, San Pedro, CA 90733)

This is the Firehouse fan club newsletter, which concerns them and their gig schedule as well as their associated parts: Pettibon, Dos etc.

FLYING CHARENTAISE #4, ?, S-28

(2, Passage Basfroi, 75011 Paris, France)

This groovy French zine combines handwriting and type into a unique layout formula, cool features on Babes In Toyland, Penetrator, Burning Heads etc plus a free Burning Heads 7".

FOSTER CHILD #10, \$1.50, S-20-R

(7635 Marcy Ct., Glen Burnie, MD 21061)

Solid reviews or everything (vinyl, film and print) that make well informed points as well as interviews with Helmet and Berserk that are short - but sweet. More pictures!

FRINGE #1, \$6.00, S-76

(3688 Tsuboh-cho, Fukuyama, Hiroshima, Japan 721)

This is like a very classic Japanese rock mag - thick, full of articles, photos, reviews etc. Everything is bold, everything in fast paced. It looks good: Big Drill Car, Mega City Four, Doughboys, Gruntruck & a inclusive Seattle special.

GENETIC DISORDER #6, 2 stamps, HS-28-T

(POB 151362, San Diego, CA 92175)

Lots of cool, original photos accent some features that YOU are interested in: Fugazi, Poster Children, With Authority, Coffin Break and SNFU. Tons of reviews too...

GERMS CUTTINGS #2, \$5.00, S-60

(3410 First St., Riverside, CA 92501)

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RICK FORK



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AND

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BAD TRIP "Fear And Loathing" LP/CD

This is good stuff. Clippings, photos, lyrics, personal momentos all collected around the germs. Stuff you would never have dreamed of - an excellent source for new and old fans alike. Well done Drew!

GOOD CLEAN FUN #?, HS-16
(1259 El Camino Real #193, Menlo Park, CA 94025)
Neat collection of well done comics.

GRIEZL #3, \$2.00, HS-28-M
(Madoerastraat 12B, 9715 HG Groningen, Nederland)

This zine comes in two parts - the "main" part contains interviews (Coffin Break, Firehose, Yksinkertaisuu, Spermbirds etc) and other writing and a smaller, but longer (48 pages) record review supplement. Cool idea - not in English.

GROBI #1, \$4.00, S-52-T
(Fritzenrain 3, 7406 Moessingen, Germany)

Yet another killer German zine! This one is printed on quality paper with great, original photos and real typesetting (and intricate layouts). Coverage includes: Gwar (cover), Gorilla Biscuits, DMB, Primus, Violent Arrest, Far Cry, Limbo Maniacs and more!

GUNK #2, 2 stamps, HS-28
(16 Lordstirring Rd, Basking Ridge, NJ 07920)

The name stands for Girls United Notifying Klan and is a feisty and independent little skate zine. Lots of photos and lots of screaming and yelling. Great zine.

HALF TRUTH #7, *, S-24
(POB 921013, L.A., CA 90093)

Fun as always, with a good variety of horror and comedy and comedy horror and reviews, not to mention a Toy Dolls interview.

HANLEY NEWS #5, \$1.00, HS-24

(7781 N. Ave De Carlotta, Tucson, AZ 85704)

A little bit of everything (including White Boy); movie and record reviews, 'toons, commentary and interviews with Bushwacker and Jawbreaker.

HEMMING IN THE HEMISPHERES #1, ?, HS-16-M
(POB 5199, Harrisburg, PA 17110)

This is an interesting one - one big page folded into 16, with two colors of ink, all hand written and includes two, what seem to be, movie scripts: "Doin Lunch (Meet Me At Donner Pass)" and "Mario De Jesus and the Talking Bird"...

HOUSE OF PAIN #7, \$1.75, S-44
(POB 120861, Nashville, TN 37212)

This zine has expanded with bigger, bolder layouts and plenty of good features: Firehose, Rollins, Fixtures, Trusty, UK Subs etc.

HYACINTH STORY #7, \$4.50, S-92-M

(15 rue Thimonnier, 94190 Villeneuve St. Georges, France)
Beautiful large and ambitious zine, better brush up on your French because there's a lot here to find out about: Nirvana, Primus, Femmes, Lemonheads, Feild Mice, Swervedriver, Deity Guns and a hell of a lot more.

HYPE #8, *, T-28-T

(305 East Pine St., Seattle, WA 98122)

Nicely done big tabloid with all the trimmings - the big features this time include: Peter Bagge, Love Battery, Poster Children, No Knife, Primo Scree, Monkey Wrench and a lot more.

I HAVE NO WORDS #1, ?, L-13

(Caixa Postal 28517, CEP 21832 Rio De Janeiro - RJ, Brazil)

In order for the editor to bridge the language from his country and/or (or yours) he has made a zine that everyone can understand. One with only pictures. The theme is death, and there's plenty of pics of dead, mutilated and otherwise graphic human death.

IMMINENT #5, ?, HS-34-T

(POB 19513, Cincinnati, OH 45219)

Neat DTP'd zine with article type features on Ass Ponys, Roundhead, Chrome Cranks etc plus columns and more.

INDECISION #2, \$1.50, S-52

(23391 Mulholland Dr. #430, Woodland Hills, CA 91364)

This zine stands out by its excellent photos that are big and reproduced well. Lots of cool writing as well with the big focus on World Trust, Game Face, Lifetime, Mouthpiece and Strife.

ISTEN MALACA #48, \$3.00, HS-80-R

(POB 48, Budapest 1675, Hungary)

Monsterously thick little zine with lots to thumb thru (it's not in English, however), Fugazi, Nomeansno, Stretch Heads, Rollins and tons of local and/or regional acts.

JACKPOT YEARS #1, ?, S-8

(6 Arizona Ave., Rensselaer, NY 12144)

The editor of this personal zine, Mike Gundersoy should not be

unknown to anybody in zineland. He used to publish Factsheet Five, but alas he gave that up to do other things. What, I don't know. This is his personal thoughts on the whole thing. Interesting.

JERSEY BEAT #45, \$2.00, S-68-T

(418 Gregory Ave., Weehawken, NJ 07087)

Great issue! Besides the usual overkill of reviews and commentary, there's some great interviews (and photos) of Nirvana, Undead (!) and Our American Cousins.

JOHN ON THE SPOT #6, \$1.00, HS-32

(118 Surrey Lane, Lake Forrest, IL 60045)

Lots of everything here - record, show and zine reviews, commentary, brief interviews with Naken Raygun and Jawbox.

K COMPOSITE #1, \$99, HL-24-T

(POB 43551, Louisville, KY 40253)

Very nice use of DTP to present interviews with some folks about town, most of whom are in bands: Karen Sheets, Keith Allison, Bresk Pipes, John Weiss, Peter Searcy and Kim Sampson.

KING CAT #31, \$1.00, HS-16

(1954 Brookside Ln., Hoffman Estates, IL 60194)

Short but hilarious collection of comics, stories and found funnies.

KNIFE #1, \$1.00, HS-40

(POB 26051 Westminster Sta., Winnipeg, MB, Canada R3C 4K9)

A generous helping of poetry, graphics, commentary and other thought provoking tid bits.

LIFE IS A JOKE #7, \$1.00, HS-20

(2288 Hawk, Simi Valley, CA 93065)

I really like the humor in this comic and comment zine. Like in the 'toon "Things to avoid doing" you don't "Give your address to axe murderers." or if you want to "prove you don't need drugs, try to fly." Anyway, it's good, really.

LITTLE FREE PRESS #89, *, S-4

(Rt. 1 Box 102, Cushing, MN 56443)

Short newsletter type snack for your head. Definitely a zine for free thinkers bucking the system.

LIVING FREE #67, 6/\$9, S-8-R

(Box 29 Hiler Branch, Buffalo, NY 14223)

A newsletter that discusses practical methods for increasing personal freedom and includes a summary of libertarian news. Always interesting.

LOOK AGAIN #4, \$2.00, S-56-R

(POB 1090, Hudson, NH 03051)

Quality paper, good original photographs, plenty of reviews and a slant to the metal edge. Spotlights Coup De Grace, Crawlpappy, Exorder, Headfirst, Megadeath, Starkweather, TypeONeg and Winter.

LUNCH TRAY #1, \$1.00, HS-32

(637 Park Ave., Woonsocket, RI 02895)

Good first issue! Learned the dense pack method quickly. Check it out: Arise, Murphy's Law, Refuse to Fall, As It Stands, Intent, Bloodline, Biohazard, Conversion Records, Fumes, Puzzlehead AND tons of reviews!!

MARCY #2, \$4.00, S-66 -

(13 Bamlett St., Kelmscott Perth 6111, Western Australia)

Mondo read from down-under! Complete coverage with interviews with King Snake Roost, Poppin' Mommas, Railroad Jerk, Prisonshake, Thrombus, Antiseen, Seaweed, Glass, Hoss and some other big features! One of the best from here and it's only issue #2, look out!

MAXIMUM ROCKNRROLL #106, \$2.00, S-144-T

(POB 288, Berkeley, CA 94701)

Another hefty dose of hefty stuff. All the usual stuff which may or may not interest you, plus good long interviews: Verbal Assault, Wat Tyler, Cynics, Deviators, a piece on Attica 20 years later, and course, tons of small photos, bold graphics and more.

MURTAUGH #6, 3 stamps, HS-12

(137 Emerson Pl., Brooklyn, NY 11205)

Now this is different; a combination of baseball mysticism, gore, and travel journalism. Plus a Foetus tour chat and some reviews.

MUSIC ACCESS V2 #1, ?, S-12

(POB 179022 Times Plaza Station, Brooklyn, NY 11217)

This is different. What we have here is a newsletter describing a service that lets you preview music by your telephone! This is a listing of all the stuff you can hear. There's a lot of indie stuff here so look into it!

MUSICIAN Special, \$5.95, S-132-TF+

(33 Commercial St., Gloucester, MA 01930)

You've probably heard of Musician mag - a real pro zine featuring mostly commercial acts well this is a special "Guide to touring and promotion" issue with very good listings of clubs, radio, zines, labels etc. Highly recommended for any bands.

MUTILATION GRAPHICS ?, \$1, T-20-T

(3765 Oriole Court, Shrub Oak, NY 10588)

This is a catalog of some of the best t-shirts you'd ever want to wear. Hard to find stuff that you usually only see your favorite rock star wearing.

NAKED CITY #9, \$.25, HS-16

(4632 Amesbury #142, Dallas, TX 75206)

Good natured skate zine, tips on how to sabotage car and mini-trucks as well as how to get money by letting people study you. Lots of skate photos.

NO DUH. #1, ?, HS-24

(2 Aldie St. #1, Allston, MA 02134)

My first impression is that this is a lot like Spun - solid, consistent, bold graphics (and they don't use a computer - yet!), the content is more free-form, with thoughts just happening here and there and a big piece on Julianne Luecking.

NO TREND #10, \$5.00, S-84-T

(Kaisert. 20, 6907 NuBloch, West Germany)

Nice thick German zine printed on good paper with TONS of great, original photos! Millions of reviews and blurbs plus Nirvana (cover), Tribe After Tribe, Cramps, Hole, Fred Frith, Slayer and more.

NOISE WORKS V2 #5, \$2, S-56-TM

(9402 Half Place, Silver Spring, MD 20910)

Noise Works continues its very clean and professional presentation of good stuff! Ton of reviews and great, well done photos as well as Mudhoney (cover), Monster Magnet, Jesus Lizard, Head of David and Chris Knox/Tall Dwarves.

NOISY CONCEPT #12, \$.50, HS-12-R

(621 Baset Rd., Bay Village, OH 44140)

A unity, freedom, communication zine featuring Pollution Circus as well as stuff on hemp, anarchy and veganism.

NOTHING BUT RECORD REVIEWS Jan. 92, \$3.00, S-32-M

(POB 137, Prince St. Sta., New York, NY 10012)

Yeah, it took two years for Mykel Board to get this one out! Not only record reviews but letters MRR wouldn't print, video reviews, and tons of Japanese graphics that Mykel must have collected during those 2 years in Japan.

OFF THE WALL #2, \$5.00, O-12-M

(1608 South Elliot St., Aurora, MO 65605)

Very, very nice zine! The newsletter/journal about events posters and the art of happenings. Well done with lots of poster reproductions and, sadly to say a dedication to Rick Griffin - an amazing postermaker, who I didn't even know died. Fortunately I had the pleasure of meeting him a few times and got to see what he was like. Anyway, a great zine.

OOOMPA! OOOMPA! #2, \$1+stamps, HS-42

(89 Park Dr. #4, Boston, MA 02215)

Everything goes in the handwritten rampage! Stories, opinions, conspiracies, food, art, "gurl and womyn's stuff", stories and a lot more.

PAPERBACK JUKEBOX #6, *, T-28-TM

(1914 NW 24th Pl., Portland, OR 97210)

Pro-tabloid doing for Portland what the Rocket does for Seattle. Pretty good paper, lots of contacts and spots on Soundgarden, Calamity Jane, Godwads and Cyberpunk.

PEANUT BUTTER AND GLUE #1, 1 stamp, S-8

(260 N. Main St., Climax, MI 49034)

Short poetry, writing and graphic collage zine.

PITSBULL #2, ?, HS-28-R

(St. Rochuslaan 1, B-8500 Kortrijk, Belgium)

A mixture of German and English make up this jam packed zine with some brief interviews with Fudge Tunnel, God Bullies, Monomen and No Means No.

POOL DUST #12, \$1.00, HS-28

(1000 Sunset Way, Bellevue, WA 98004)

This is the job done with tons of skate photos and captions - plus a Manatee theme throughout.

PORCO-ESPINO #6, 3 IRCs, S-22

(Caixa Postal 28517, CEP 21832 Rio De Janeiro, RJ, Brasil)

Graphically cool Portuguese zine features interviews with local bands Leucopenia, Atro, Toxic Freak and articles on S&M, Punk Rock video (Brasil), comics, polls, zines, records etc...

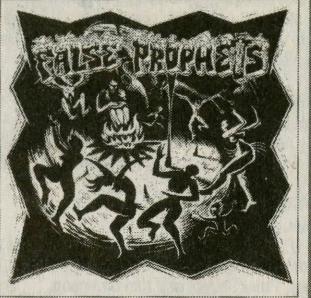
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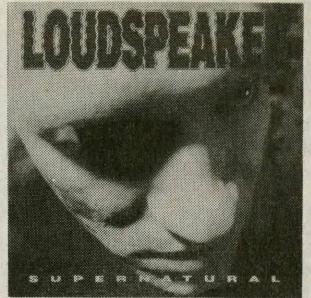


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PROFANE EXISTENCE #13, \$2.00, T-24-M
(POB 8722, Minneapolis, MN 55408)

This consistent and respected zine shifts gears into a tabloid format, which is great, it takes away from their MRR look although they are still very similar. Born Against and Political Asylum are featured as well as tons of reviews and political shit.

PURE FILTH #8, \$1.00, S-13-R
(603 Bridewell #4, Los Angeles, CA 90042)

Pure Filth has been around for sometime, but they would never send us one for review because they were too punk rock. We probably got this from one of their friends as sabotage! This ish is full of good, entertaining punk commentary and a Superkools interview.

RAGNAROK #11, \$1.00, HS-48-T
(POB 29274, Cleveland, OH 44129)

Sparse on the graphics - but tons to read, neat, unique and sometimes inspiring. This issue features a big Helmet interview.

RAW/IDEA #2, ?, HS-16

(435 W. Delavan, Buffalo, NY 14213)

Politically conscious scrap zine with clippings, cut outs, graphics, opinions and some reviews.

REAL LIFE #43, \$10/year, S-40-M

(6520 Selma #332, Los Angeles, Ca 90028)

Real Life always hosts a ton of diverse and often twisted features and, one big interview per issue. This time it's the Paper Tulips!! Yeah! You'll never want to miss the Stubo comics either. Consistently warped and good zine.

RHETORIC #2, \$1.50, S-28

(971 Sellery A, Madison, WI 53703)

Lots of short reviews and cool photos plus lengthy interviews with Natural Cause, Naked Aggression, Butt Ugly, NoFX, Fang Gang productions and the editors trip to Spain.

RIPPED V3, ?, S-1

(1101 Browning Ave., N. Canton, OH 44720)

Very short newsletter for the band Ripped. I think.

ROLLERDERBY #5, \$2.00, S-24

(POB 1491, Dover, NH 03820)

Always something good and off the wall in here: interesting poll results, lotsa gossip, interviews with Richard Rand and Eye Yamatsuka, an essay on death and a helping of reviews.

SCRAPE #3, *, S-12

(8601 SW 40 St. #132, Miami, FL 33155)

Neatly DTP'd record reviews, news, some games and other stuff.

SECOND SKIN #2, \$1.50, S-24

(Alyssa Isenstein, One Mead Way, Bronxville, NY 10708)

This zine really gets into the long, drawn out approach to reviewing - which is great in this age of tokenisms. Also in this issue are interviews with the Buzzcocks and Smashing Pumpkins.

SECOND THOUGHTS V3 #2, \$25+SASE, S-2

(POB 9382, Reno, NV 89507)

The family tree newsletter from/about 7 Seconds and friends.

SHOELACE #2, \$1.50, S-36

(POB 7952, W. Trenton, NJ 08628)

Loads of good reading here: live reviews, zines, records and good commentary regarding the "punk businessmen" Bad Religion. Interviews with Shudder To Think and Loose.

SLUG AND LETTUCE #23, SASE, T-8-T

(POB 2067 Stuyvesant Station, New York, NY 10009)

Great zine, what a service! Millions of (small) classifieds, reviews and news. They even manage a few photos! Quite an effort. The new small print is laser set for easier reading and the larger size includes ever more photos!

SMITH'S REPORT #9, ?, S-8

(POB 3267, Visalia, CA 93278)

Publisher Bradley R. Smith publishes and promotes debate on the holocaust question. If you are a holocaust controversy nut, then this is just for you!

SNEEZING JESUS #6, *, S-12

(POB 624, Sherburne, NY 13460)

Shorty that covers the basics: reviews of vinyl, zines, movies etc.

SNOT RAG #3, \$2.00, S-26

(POB 1330, Hagersville, Ontario, Canada NOA 1HC)

Lots to read and lots of good (really) and well produced photos. Features include: Uncommon Society, Bliss, Random Killing, Domestic Violence, 4 Story Head and Chokehole. Reviews, contacts too.

SONIC TALES #1, \$.50+stamp, M-24
(2128 N. Winchester #1R, Chicago, IL 60614)
Nice little chaotic comics and graphics zine.

SOUND VIEWS V1 #12, *, S-24

(96 Henry St. #5W, Brooklyn, NY 11201)

Really cool give-a-way mag (a la Ben Is Dead), nicely done, with news, reviews, and features on 24-7 Spyz, Eternal Vision and other stuff.

SPACEBALL RICOCHET #14, \$2.00, S-48-TM

(POB 71294, Milwaukee, WI 53211)

Well done free zine (in Milwaukee) with great music coverage: Pigface (cover), Jesus Lizard, Dwarves etc plus a free Arion Black flex!!!

SPEEDKILLS #1, \$2.00, S-40-M

(POB 14561, Chicago, IL 60614)

Lotta pretty good, lengthy reviews and some well done interviews (Gas Huffer, Seaweed) make this a damn good first issue. I'd have to complain that there's not enough pictures ('cause I always do), but I'm sure that will change.

SPIN V7, #12, \$2.95, O-90-TF+

(6 West 18th St., 11th Floor, New York, NY 10011)

Whatever good details you pick up out of Spin (some of the reviews columns) get overshadowed by the gross features. Like calling NIN "industrial"? Huh? They're just a bad rock band! They also cover "Southern Rock" (the style) and too much college stuff.

SPUN #75, \$1.00, HS-40-M

(2 Shirley St. #3, Worcester, MA 01610)

Now featuring a printed, multi-colored cover, good old Spun is indeed progressing in many ways. This ish has a good run down of Ministry and KMFDM as well as Jello. Reviews, news, graphics...

SUBCONSCIOUS SOUP V2 #1, ?, HS-32-M

(POB 421272, Kissimmee, FL 34742)

A variety of subjects covered here, but all with a sort of psychedelic feel, visually and subconsciously. Besides the obvious stuff on hemp and "the war on drugs", there's a good open minded slant in the reviews and commentary.

SUBURBAN WASTELAND #1, \$.75, S-10

(2161 Bunker Hill Dr., San Mateo, CA 94402)

Some interesting reading: A bit on San Mateo, assorted commentary and a lot of reviews - plus a free sticker for a burrito place!

SUCKERS #9, \$1.00, HS-20-R

(1404 Leader Dr., Killeen, TX 76542)

This zine like to concentrate on real life horror stories (like Dahmer etc) and also GG. This ish has a Merle Allin interview plus some "rarer" photos and press about the man.

TECHNOLOGY WORKS #9, ?, HS-36

(POB 477, Placentia, CA 92670)

This excellent zine covers much of the experimental/industrial "techno" goings on locally. Besides tons of genre reviews, bands covered this time include: Thrill Kill Kult, Meat Beat Manifesto, Einsturzende, and Controlled Bleeding. Good coverage, even if you don't like disco.

THE LAMBDA ?, \$1.00, HL-28

(2415 South 6th, Austin, TX 78704)

Pretty gnarly, x-rated 'toons. Good graphics and mind blown ideas.

THE NIGHTTIME... REST #1, \$1.00, HS-10

(POB 33263, Minneapolis, MN 55433)

Ok, this zine is really called "the Nighttime, Sniffling, Sneezing, Coughing, Aching, Stuffy-headed, Fever, So You Can Rest" zine, but shit, I didn't want to type all that (or all the initials). Short zine with reviews, commentary and "The Spirit of 69".

TRANS-FM #V16 #1, *, T-24-T

(517 Unicnetre, Carleton University, Ottawa, Ontario, Canada K1S 5B6)

Really well done college radio zine, like a mini-Vox, with stuff on Superchunk, Doughboys, Malhavoc, listings, reviews and more.

TRAUMA #2, \$1.00, S-28-T

(Amstelstraat 82, 4706 BC Roosendaal, Holland)

A very hardy zine with tons of reviews, interviews, cartoons and graphics. Not in English, but you'll understand their 6 auction pages.

TRUST #32, 3 DM, S-64

(Salzmannstrasse 53, 8900 Augsburg, W. Germany)

Trust slams away with intense, complete, informed coverage of a good variety of "underground" music. This issue looks at Flex, Coffin Break, Fudgetunnel, Shlonk, Mother, Morbid Angel and a whole lot more.

TUBERBREAK #1, ?, HL-32

(Auerstr. 29, 8201 Neubeuern, Germany)

This is quite ambitious - a zine with a concept called "Die Bandmappe" where they interview, review, include your band on an enclosed tape, and get this all around to a bunch of different people. It's well done, and any indie band should look into this.

TURNING THE TIDE V5, #1, \$1.00, S-8

(P.O.B. 1990, Burbank, CA 91507)

The L.A. area anti-racism newsletter.

TWEETER #1, \$1.00, HS-16

(POB 1868 Canal St. Sta., New York, NY 10013)

Entertaining reviews zine. Lots of records plus some good detailed live stuff of GG and 40 Dog.

TWISTED IMAGE #37, \$1.00, S-10

(1630 University Ave. #26, Berkeley, CA 94703)

Ac Backwards' comic zine is always good for a laugh - and his letter's section is still in high gear debating Holocaust Revisionism. A good consistent, and intelligent news letter. We love you Ace...

UNDER THE VOLCANO #6, \$1.00, S-16-M

(POB 236, Nesconset, NY 11767)

This thin zine delivers the goods - reviews, poetry, comics, opinions and interviews with Thrill Kill Kult, Ancients and Skin Chamber.

URB V2 #1, *, T-40-M

(4111 West Jefferson Blvd., Los Angeles, CA 90016)

An incredibly together zine covering underground house/rave/hip hop events in the SoCal area. Great source for what's up, what's coming up and an intune staff to deliver it.

VOX #96, *, T-36-TM+

(Rm 107C MacEwan Hall, U of Calgary Alberta, Canada T2N 1N4)

Radio station CSJW pro-program guide with lots of cool stuff to read, like Swervedriver, Hard Rock Miners, Wim Wenders and the truth behind Columbus.

VERA KRANT #2, ?, HS-24-M+

(Oosterstraat 44, 9711 NV Groningen, Holland)

Not in English, this colorful little zine comes out quite often and covers a very broad spectrum of alternative music. Great use of multi-colors and graphics. Very unique zine.

VISION ON #2, \$2.00, S-36

(27 Springbank Croft, Holmfirth, West Yorks, England HD7 1LW)

Well what a lot of grubbing editor Steve has done! Stories and photos from all over the fucking place: Couch Potatoes, Bolsheviks, Drive, Sloppy Seconds, Blyth Power, Forcefedetc... Plus, lots of opinions and reviews. Good job!

WHAT'S NEXT? #3, \$2, S-28

(301 Edgewood Grd. #22, Sarnia, Ontario, Canada N7S 4X7)

All the goods - plenty of contacts, reviews, cartoons, picks and interviews with: Change of Heart, Big Drill Car and Jivaro Fracus.

WHY BE DEAD WHEN YOU CAN BE DYING #1, \$3.00, S-26

(3410 First St., Riverside, CA 92501)

Clippings from various sources (including a lot from Flipside) dealing with the early days of Riverside's punk rock past. A lot on Death Patrol, Test Pattern is mentioned, a must for any historians.

WILD RAG #19, \$1.00, S-24

(2207 W. Whittier Blvd., Montebello, CA 90640)

Metal newsletter and catalog. Pretty comprehensive.

YOUR CUTE CORPSE #1, \$1.85, HS-32

(POB 144, Phoenix, AZ 21131)

A whole zine of rambling reviews and opinions with some graphic enhancement - therapy to forestall the loss of the editors sanity.

ZAP #45, 4DM, S-60-TM

(Postfach 403, 3000 Hannover 1, W. Germany)

Germany's most consistent hardcore staple, this issue marks a bit of a change graphically, but as usual tons of small print to read (if you read German.) Features: 7 Seconds, Coffin Break, Big Cheif, Think Again, Y Criff, Godflesh, Poop Shovel, Cathedral.

ZINEAGE #25, \$2.00, S-36

(64 N. 7th Ave., Beech Grove, IN 46107)

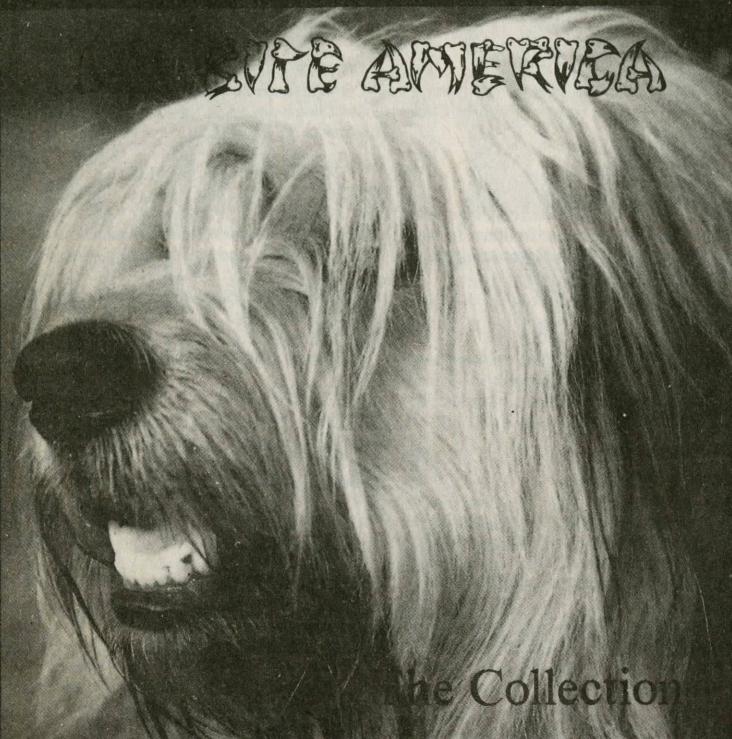
These guys cover quite a bit, with decent photos and spicy commentary: Murphys Law, Down By Law, Entomed, Type O Negative, Morbid Angel, DOA, Sloppy Seconds, Cannibal Corpse and the Doughboys! Wheww!

ZUGANG #8, 3 stamps, S-12-R

(2300 South E Street, Richmond, IN 47374)

There a lot here in this very tiny print - Social outcast, Weird Paul, 2 Car Family plus some reviews, clippings and other bits.

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CORRESPONDENCE

ZONED FOR LIVE MUSIC

To the news desk,

In regards to the canceled Samiam show at Jabberjaw in Los Angles on Saturday night 1/4/92. I'd like to clear up any confusion for people who turned up after 11:30. The show was stopped by the Los Angeles Police Dept. Wilshire Patrol Division, before Samiam played. The reasons stated by the officers at the scene were: - 1). Excessive crowding over the fire limit. 2) The club was not in area zoned for live music.

Samiam are currently working on rescheduling a show in the Los Angeles area at a larger venue.

Nicky Garratt
New Red Archives

HENRY'S HORSE

Flipside,

Not to drag the "Henry" thing out but enclosed is the article that confused me with odd heroin type references in "High Adventures in the Great Outdoors." I was mistaken. I am sending an apology out to Henry with this letter. I'm sorry, and I feel like an ass-but not as big an ass as Greg Hagan is. (Chris is referring to a Melody Maker article, Aug. 17, 1991, by Ted Mico regarding the Lollapalooza Tour where he states; "Rollins may have kicked heroin, but he seems to have a real caffeine problem. After over 30 cups, he finally arrives on stage...")

Thanks again,
Chris Bucceri,
Chicago, IL

A NEW FAULT

Flipside,

When I look at your poll results I wonder? Where are all the punk bands? With the exception of the Dwarves and GG Allin there ain't none. Sure the new Melvins ep is cool, but BEST band!! Jesus Lizard best live show. Eat My Fuck. Chris Cornell 2nd best singer, he may be great for metal but punk, kiss my ass. The Dwarves deserved every award period.

It's all your fault Flipshit. You stated as a punk rag, you used to feature punk bands, and your gig reviews now are anything but punk.

It's not too late there's still hope. Let's see some punk bands for once.

Die

L.A. Mower

P.S. I just don't like punk, but there's other mags for other music.

P.P.S. GG's best song is "Bite It You Scum" and the people who said GG sucks are all pussies who lick Norman Schwarzkopf's nazi crusted asshole.

(Mower, I guess this drags up that age old question - "What is punk?" If you ask me, as far as music goes, I'd say we were covering it. I wouldn't say our polls or the magazine for that matter, were over-run with metal bands, or hip-hop/rap bands, or cock rock bands - that's pretty clear. The distinction becomes more blurry when we have to pigeon hole "alternative" bands, or "college radio" bands, "experimental/industrial" bands or club, rock/bar bands - all of which may or may not be "punk rock bands". Who really knows? Who really cares? The fact is "punk" comes in an assortment of flavors these days, and while the Dwarves (see this issue) and GG certainly are one flavor - there are other varieties -

and that is the spice of life. - Al)

WHERE DID ALL THE FEMALES COME FROM?

Dear Flipside;

The last time I felt this inspired was when I made my personal boycott of all things with the label "punk" attached to it. (Except for the Buttholes.)

The last major punkstar show I saw was Discharge at Fenders Ballroom. What I saw and heard that night was the final straw to break my camels back.

Each band had that "metal edge", fights galore, with skinheads (about 30) ruling over the pussies, er, I mean punks (about 500). The apathy of these "punkers" not fighting back as to not destroy the scene. Sheesh. The latest fall fashion line of "punk attire" worn by most to establish their individuality, thus looking the same. Lack of clubs, high prices at gigs, the loss of the "attitude" that started it all to bands/people that look/sound the same to replace it.

Talk about being disillusioned and feeling like a suckered dumb ass over choices I had made to get myself more involved with what I thought was a youth generated revolution over what was going on with music, the world, OUR future. The scene became like high-school with all the cliques and required fashion for peer acceptance.

Talk about regression... 70's rock sounded fresh and alive to me. Hanging out in bars was fun. Normal behavior was easy to conform to. Conservative

thoughts started to sound ok to me. "Youth movements were just a phase you go through while growing up," youth counselors told me. Is everything adults tell you really true?

How does one easily mold themselves into something they used to hate? One doesn't. At least my happiness could not be built with the American Dream mentality. I noticed too that the average persons lifestyle is just a continuation of unfulfilled youthful desires to be seen as "hangin' with the incrowd", be it at work, the bars and clubs, even in the hippie Deadhead counter culture with that non-conformist attitude that they've kept alive for so long (Not!) Does this quest for popularity ever end and if it doesn't end is there a way to stop it?

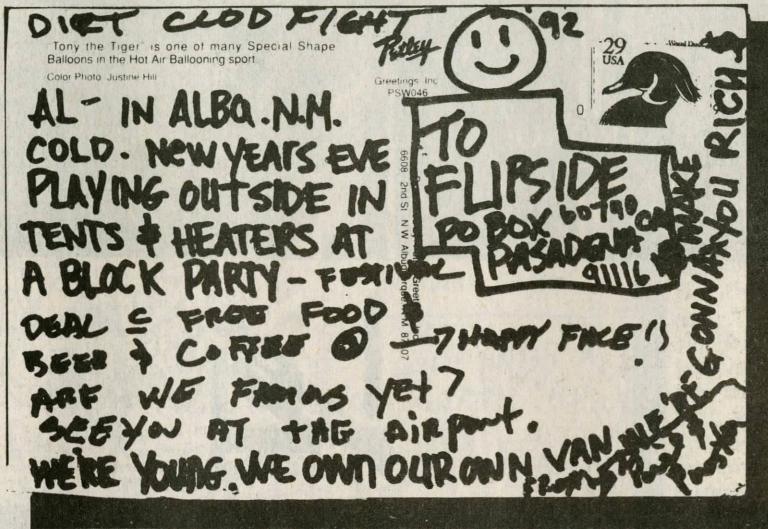
Well, maybe there is. After what I saw tonight I feel almost regenerated but, I'm really not expecting much, especially if the tag "punk" is applied.

Tonight I saw two excellent bands that I've never heard before, Lunachicks and Fugazi. Had I really lived in a cave for so long?

What happened to the "dress to impress" code of them there punks? What happened to the ruling class skins? What about the ringside seats for the fights that were so popular? Where did these females come from and how long ago was it that they stopped being "just his girlfriend", to the free thinking punks? And presenting themselves as their own rulers and not the stereotypical boy-toy or tough macho-chick look that used to be the norm. Right on sisters. It's about time.

So why hold onto this old, useless and bastardized term "punk"? What I saw tonight was so positive and filled with promise that to call the bands and the people there tonight "punk" seems insulting to them and insures the expectations of the youth cultures to just continue to fail.

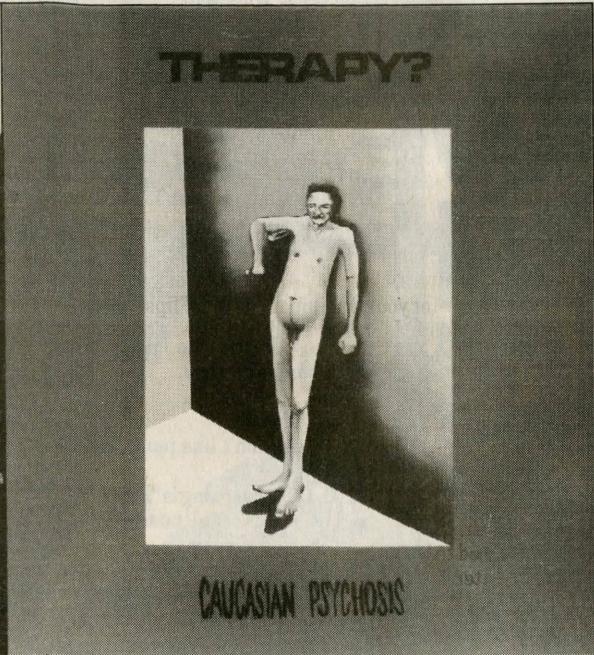
Is there a new smell in the air that is fueling the hungry passion for a revolution in the arts and progressive action counter cultures? Or, was it just the fact that the show, being held for a good



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cause, was the reason for the good vibes?

Can someone answer these questions and hopefully squash my high expectations for a true alternative. I hate Utopian thinking. Time's too valuable to waste just playing a part in a game with no purpose.

Getting used to it,

Matt Sampson

10218 E. Nadine St., Temple City, CA. 91780

PS: Would it be politically correct for me to say that I am in love with all of the Lunachicks. Sigh, they're sooo dreamy. Plus an incredibly bitchen, powerful source of tasty tunes. What a change from the cutesy style of past female bands.

THE GOOD OLD DAZE

Dear Al,

I just read your "No Reasons" article in #75 and I must say there's lots of people who feel just the same about the nostalgia thing going on everywhere, as you do. There's some bands or just people in general who feel that they've gave it all they got and that's as far as they are going to go. They're having fun and that's the only thing that mattered and still they're content. They got to play with some great bands and play clubs that we only talk about now. Then there's the ones who moved on and kept going, that's what mattered to them. But I don't look down on the "Class of '77" at all. Man, I tell ya, I would pay anything to just live and enjoy what went on back then. I am just happy I got to be apart of what the early eighties brought as far as the "punk movement" goes. I was able to see clubs and bands that are mostly memories. I am always looking back at those days as something I'll never forget. It's really hard not to and you might agree. I do feel sometimes the nostalgia thing can be a bit monotonous and I am sure they never would have dreamed people actually would be dancing to Nirvana in Yuppie dance clubs all over this planet. So I say let's appreciate

a little bit of nostalgia, blast from the past or whatever you want to call it, cause it's really all we got to hold onto anymore. Could it be said that "the fight's over?" We bitched about trying to be accepted because we looked different or listened to "weird music." And now the whole fucking music industry (big or small) loves it and wants to fuck its brains out. I say lets just drop out for a few years and let them starve!!! You know what I mean? And I'm not saying that the 90's don't have anything to offer cause there's still great bands (new and old) who are still kicking ass out there and there's zines like Flipside who inspire millions of others to either get a band or start their own zines, newsletters, clubs etc. And hey, if you could do just that much for this dazzling scene (or yours) we must say that Flipside's done more than their share (and then some) I just hope the unity doesn't die. That's when I will be scared. So when some 15 year old kid wearing a Black Flag shirt comes by, don't call him a poser or laugh, just say "Hey! Great band" and he'll agree and say "Yup!" and move on skateboarding on to school, no questions asked.

I just said what's been going through my head since I read your article. I hope people will read this with a positive outlook and attitude and if anyone can relate just a little please write.

Ron Tidwell

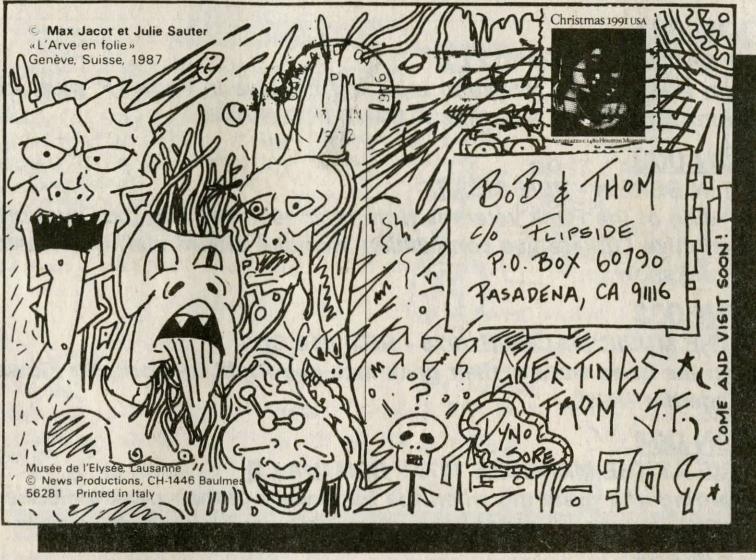
4995 Alta Dr., San Bernardino CA 92407

PS: I just wanted to let you know of my response in Flipside #70's "Old Punks Never Die" letter I wrote. Anyway, I received a call from Social Distortions manager to say he really liked my letter and to tell me why the show was stopped early and so on...

(Ron, to clear things up a little regarding the "No reasons" editorial, I didn't mean to sound like I don't appreciate or even cherish my old memories - the nostalgia. I certainly do. I wouldn't trade the "good old days" of '77 for anything! Nor would I trade the "good old days" of '80. Nor the "good old days" of '90! And that was my point! The "good old days" are when you make them. There's usually two situations where I get grumpy about the nostalgia trip... One is when someone I knew from long ago ventures out to a club for the first time in years and there usual reaction is "Wow, it's been dead for so long, things are starting to pick up again!" (That's practically exactly

what X said when they played Rajis the other night!) What? Dead?!? We've been doing Flipside consistently and there has never been a very long period of "deadness". There are times that I liked more than others, which usually goes hand in hand with bands I like more than others. There's usually a whole group of bands that can match every bit of energy and excitement that the previous "generation" had mustered, but hell, there's always something out there even if it's just going down to Al's Bar on No Talent Night and guzzling beer! The only thing "dead" for so long are the people who can't gather up enough energy to get out of the house or to look into new things.

On the other hand, there's the people who I don't know who come up to me and say something like "Wow, it must have been great to have seen the Germs at the Masque, oh wow, etc..." Yeah it was, ya know, but it was also great to have seen Nirvana at Al's Bar 2 years ago! Or for that matter the Muffs at Rajis just last month! "The good old days" are now, and if you sit at home pondering your past, you are missing out on what is now - but will soon be those "good old days". So fine, have your reunion shows, pretend that nothing has happened since, but ya know, I'm going to go see what's happening now - who needs re-runs! - Al)



GRANNY ANNIE PISSING HER PANTS

Dear Flipside guys,

In regard to your fascinating interview with the Didjits in issue #75. The gig which the band mentioned was at the Court Tavern in New Brunswick, New Jersey. The band which opened for them were called "Grinding Teeth" and are fronted by a Mr. Paul Buck, who incidentally looks as Jewish as I look Protestant (ie: thin lipped, pasty faced, moorish). One noticeable fact about Grinding Teeth was their drummer at the time was Boom (of Legion of Doom fame), who I believe moved to San Francisco (congratulations, you can have him). Anyone who wants to contact them should try writing c/o Court Tavern 124 Church St., New Brunswick, NJ 08903. Make

it attention Doug "Sluggo" Vizthum, who is there best friend and lives on a bar stool.

Thank you,

Samuel Nathan Shiffman c/o MRR fame

PS: I was one of 4 people at the gig and for the record - Granny Annie pissing her pants was the most interesting thing going on that night. Tell Krk to stop whining and get a life.

PEN PALS

Dear Flipside,

In 1985 I joined your Pen Pal Service. Your zine matched me with 9 people. One of which I almost married (Carol Corrosion). Since then, they all drifted away. Oh well, here we go again.

Thankx, sin., Dave

(What Dave is talking about is a service that we started some years ago (and have since stopped), a pen pal matching service where you filled out a questionnaire with a set bunch of questions and then our trusty computer sorted you out and matched you up with people with similar interests. The amazing this is, and we never did document it, but we got a lot of letters similar to Dave's where the damn thing actually worked and people hit it off! We were informed of at least two marriages! Of course what Dave is talking about when he says "Here we go again." is the classifieds section, where again there has been many instances of some serious pairing up, and otherwise lasting friendships made. There were even some weird stories, none of which I can remember the details of. So... all you classifieds fans out there that have some stories to tell, send 'em on in - this time maybe we'll get around to printing the best of 'em. -Al)

THE CHRISTIAN CONTRADICTION

Dear Flipside;

Here's thanks to one of the most entertaining zines I've come across in four years as an English major and two-thirds of a lifetime as a five-star Lunatic. Judging from what I read in the various offbeat journals, I must be one of the

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only individuals to be both a Christian and a punker. Actually, those are just only two of the many categories by which I define myself; everyone else seems to be incapable of defining me. That suits me fine, I hate stereotypes.

If I may, let me offer a bit of advice to the anti-Christian segment of your readership: it is often claimed, with some considerable justification, that many Christians are judgmental and intolerant-- but isn't it equally judgmental and intolerant to make sweeping statements against the entire group? Equally negative sweeping statements have been made about punks, people of Color, West Virginians, and every other racial, ethnic or social group in existence! And, needless to say, those statements do not apply to all members of the groups they've been applied to (in fact, usually, the stereotypes are a total exaggeration, and shouldn't be considered at all!) I want to avoid being too didactic, but many of us still believe in "judge not, lest ye be judged." You don't notice us as much because we don't go around bitching about everybody else! The punk society is one of the most accepting groups I've ever seen (whoops! Another generalization!), but if I'm going to be discriminated against because I'm Christian... well, I can handle it. It actually makes me proud.

I'm glad that folks at *Flipside* continue to create a good, high-quality magazine that doesn't genuflect to the "almighty" status quo. I'm also glad that at least one store in Roanoke has the hutzpah to carry it regularly! I especially liked the "Jolly Roger" article in #76! Keep 'em coming!

Radical in Roanoke & Richmond, Ragnay Rok

PS: Fellow rebellious ones, drop me a line! Ragnay Rok, POB 83, New Kent, VA. 23124

(Ragnay, it used to be a big deal when we got a letter from a "Christian", or from any sort of "religious sect" for that matter--but the late eighties showed us a lot of factions that were more than accepting to various teachings. We had the Bad Brains pushing Jah and the whole Rastafarian thing on us, we also had the Cromags, Youth of Today and countless others putting their faith in the Krishnas. And, we had a big letter section debate some time ago regarding "Christian" punks, and

there were even a few Christian punk rock bands. (No, not Stryper!) We've always had the Satanists, and now there's even quite a few Temple Of Psychic Youth devotees. So what about it? Are there implied contradictions if you are going to call yourself a "punk"? Didn't that used to mean something like thinking for yourself? Thinking is judging! It is the human condition to be judgmental! This magazine is based on that! Look at all the reviews. The part that always bugged me about organized religion was their blatant attempt to make us into sheep, un-judgmental followers with no minds of their own. Punk was a step out of that, or so it seemed. (We all know how strict the "consensus punk reality" is.) You even make a judgement just by deeming yourself a "Christian" because to join one sect must necessarily mean that you have "judged" it better than the other sects. To judge or criticize doesn't mean you have to be an asshole. An opposing viewpoint doesn't have to be met with hatred or violence, it is actually only a means for constructive dialog. - Al)

IT REPELS ORDINARY FOLKS

Person who I cannot see at this very moment,

Thank you for having reviewed that which I sent you in the past. (Namely "Children Whom Stick Crayons Up Their Anus" fanzine). Aside from the usual xerox sprees, I sell "Rotten Rabbits Feet Vexicanized Necklaces" (\$5 for medium/ \$10 for extravagant). If you or staff might be interested, let them know. They'll get their moneys worth on something rarely seen. It repels ordinary folks & fellas on sight, or so it seems. This is a picture of the sort of people I attract in my life. His name is Zeus and he created 1/2 inch laser CD overdrive which stores astral information on voice command. (The picture is of a Charlie looking hippie guy with lots of trimmings). Last night, some time ago, I had this dream. It was approx. 1988 and *Flipside* had begun construction on the one story, 4 roomed building of Punk Rock History. Of course 1 room was reserved for the accomplishments of your mag/staff since that is where the investment did originally come from. Now, by the year 2010, I believe, this had expanded to a three story museum with something like 16 rooms. It, overall, was painted black, red and silver with all the punk rock

motifs thrown in outside and inside. By this time the museum contained a microvideo/cinema room, a neatly ordered room displaying outdated tools of vandalism and a long hallway (1st floor) filled with portraits of great punk leaders since deceased. This hallway (app. 15' long) led to a circular room with a very tall ceiling of which hung a giant chandelier with cobwebs. In the center was a black shut coffin once belonging to... I'll give you a hint, it wasn't Sid Vicious or Howard Stern. Other attractions included a modest sized wax museum (3rd floor), a recreation of a punks' crashpad/squat, a room filled with mini-scale recreations of famous locations of punkyland, Hollywood of course getting the spotlight. Of course the place had its reputation of ill repute since it was rumored there were catacombs filled with rare merchandise that people couldn't afford anymore 'cause it couldn't be found. There were those whom believed that revolution shouldn't have been time capsule in such a manner but, overall, people enjoyed it and were glad of its presence. Of course by this time, the world was the epitome of a Kafka styled nightmare anyways, so people were more than glad for a museum where they could poke and stare and shiver about how lawless it was decades ago, just like the Wild West!

Sin, Richao Polysorbate 60

THE NIGHT DAN BECAME MIKE

Hi Stf; I'm just writing to let you know that *Sturm Und Drang* is spelled STURM UND DRANG translated

"Storm And Stress" not "Storm One Stress" which would be some hybrid of German and Portuguese. I was considering adding props and such you know, for excitements sake. But as you said, the music is good and we have no intention of shrouding that point. Maybe next we'll use intensely bright halogen lights. Just to clarify at least one more of your out points in your "Stuff", Babyland (you know, *Flipside* Recording artists the same magazine/recording co. that you write for) is made up of Dan and Mike and although from your column Jan-Feb. '92 making the point that you have seen them a number of times (and maybe it's a little joke they're playing on you) you have gotten their names mixed up as to

who was doing what, but that's ok because you were playing pool and you've seen them before. So come see *Sturm Und Drang* when you're not blinded by your television.

Love the world, day and night,

Damion

PS: And since you have such a problem paying bands a couple of dollars for their time and effort I'll consider putting you on the half price list.

PSS: If you see Toast, tell her that I still have a crush on her.

(Damion, Al called me and asked me to respond to your letter. Well, as you know, you are right. But what about all the other mistakes in this magazine? Anyone can tell you that *Flipside* is not known for its exactness. What pissed me off is the snottiness you display towards "Flipside recording artists", obviously you think this is the whole span of my musical listening capabilities. If you want to help in the edit process of *Flipside* just give Al a call... I'm sure he can find a big red pen for you to play with. - Stf)

THE HARDLINE

To *Flipside*:

Please print this letter because it might clear somethings up. First of all, I'm the editor of "Vegan Delegation" (which issue number one got a pretty positive review in your issue #76). I thank you for that, the review said that Hardline (I supposed you got the idea from my article on HL) is, to quote: "Ultra right-wing, militant straight edge." I find this to be funny and I'm amused. But I came to the conclusion that this has again given us (or the zine itself) the typicality that has been rumored by those that either don't know much about us and/or despise us for whatever reason(s). We've said this and we're going to repeat it: that Hardline has nothing to do with the Straight Edge dogma, militant or not. We honestly don't care for it, nor do we want to be a part of it. Our ideology requires the advocates to be completely drug-free, yes, but never "Straight Edge." How ridiculous. The band Raid "was" self labeled "Straight Edge", though long before their "Words of War" EP came out



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2431C MAIN STREET-SANTA MONICA-CA-90405-FONE/FAX-310-399-8297

on Hardline Records. They no longer label themselves SE and if anyone asks questions about the crossed M-16s with the "X", then please take note that that was the original design. Sean (of HL Records and Vegan Reich), always hated the whole Straight Edge scene, and he's the designer (or founder) or our M-16's logo. So why would he want it to affiliate with the typified "X" as a SE emblem? He didn't nor will he ever?

Now, about the "ultra-right wing" part. The fact is ultra-right wing means the Ku Klux Klan and all the asswipe advocacies. They are pro-American, sepratists, Xenophobic racists, anti-Semitic and so on. How does this so called "ultra right wing" be used to label Hardline? If you really know us, then you wouldn't associate us with ultra-rightwingism. In fact, some of us are educating ourselves with information of leftist revolutionary groups such as the I.R.A. (Irish Republican Army), the Weather Underground, the R.A.F. (Red Army Faction), Shining Path (from Peru), and the Brigate Rosse (The Red Brigade) from Italy just to name a few. We await the joyous moment when Bush is shot dead and people like Jesse Helms and David Duke are to be hung by the Black Panthers (another group some of us are educating ourselves about). I personally steal old glories and set the damn rags on fire just to have fun. Trust me, we are almost anything but "ultra-right wing". I, personally, am insulted by the review's labeling of Hardline as some things that are disgusting such as right-wing. I felt so because so far one person wrote in (and ordered the zine) and said that he "Isn't Vegan but is right-wing."

No, this letter was not meant for debating about Hardline. It was meant for clearing things up because this process was a necessity for me, as I am the editor of the zine you reviewed (which I appreciate very much as Flipside doesn't play dirty like MRR by slacking and insulting and etc.) Anyway, thanks again for giving the mag a good review, but overall I sincerely hope that your readers would (at least) understand Hardline for what it is through my explanation and not through your labelings. I think you for your time.

Oh, one more thing, how come Flipside hasn't had any articles on the issues of animal liberation? Maybe you had, but I was unfortunate to have read any. Though if you ever decide to include articles of such, please contact me.

Vegan power, Phil
POB 76002, Los Angeles CA 90076

(Phil, yes I did enjoy your zine "Vegan Delegation" a lot, and you'll be happy to know that I passed it on to someone else you enjoyed it. The Vegan stuff that is. The fact that it is mostly a collection of stuff from other sources makes it a handy reference to many different facts. That is also one reason we haven't done much with subjects such as Vegan / Vegetarianism, Animal Rights etc., we have first hand subscriptions to magazines such as "Vegetarian Times", "PETA News", "Animals' Voice" (now defunct I guess) and have access to many other excellent references on the matter - so why reprint them? We run only original material. Perhaps we'll run a reference list someday, but you'll have to agree (because of all the reprinting you did) that there are people doing a lot of hard research on the matter, and it's hard to top their presentations. They are also far more accessible to the general public than either Vegan Delegation or Flipside!)

The "Straight Edge" comparison was definitely a mistake, although I can clearly see the difference between "Hardline" and MacKay's "SE", there are obviously some similarities. In fact I'd really have to say from my own outside perspective that you guys are really splitting hairs, SE isn't what it started out to be, and by far most people that read this magazine aren't that interested in those "conservative" attitudes, but thanks for clearing it up further.

The real point I wanted to address was my choice of maliciously giving Hardline the "ultra-right wing" label. Of course if I would have said "ultra-

left wing" you would have liked that and felt complimented, but I didn't because I actually felt a little repulsed by some of your ideals and tactics. To quote your zine: "The ONLY real paradise is the one after the Vegan revolution (Earth liberation), where men, women and children, and ALL animals shall live in harmony (without the uncivilized "man" chewing the beasts' flesh that is), where everything will be "normal" again, where mother earth will no longer be treated like shit by most of her "creations", and where HARDLINE shall once again be adhered by everyone. Because that's how it's supposed to be." After reading that and some interviews and lyrics with other Hardline bands where they talk about gay bashing, killing "queers and junkies" etc... as a means to "Hardline Revolution", then "right wing" seemed an appropriate label. The way I see the political spectrum (leaning towards "apolitical" myself, careful not to say "anarchist") is that there is a point where the ultra-left and the ultra-right warp back and become really indistinguishable in their practices. What I mean is that the means to their different ends are practically the same. Lying, vicious propaganda, terrorism, conspiracies, violence etc are all tools of the ultra-politicos, and when it gets to that point it doesn't matter to me if it's "left" or "right", it's all a load of shit. Are you learning about those other revolutionary / terrorist, "ultra"

groups so you can force your opinions on others? This, indeed, is the way of "uncivilized man". Your message of Veganism is an excellent one, it is compassionate towards animals and positive to human well being but mixing it in with the so-called "Hate Edge" will ultimately undermine your whole movement. If Veganism was the only issue, then great, I hope you don't lighten up at all on your own beliefs - but you're not going to convince anybody else by mixing it with selfish phobias and cramming it down their throats. That's where I thought your mag was excellent - so many reasons, examples and demonstrations of why you would want to be a Vegan,

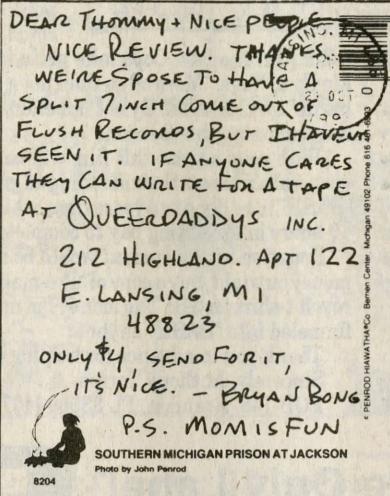
but not in a "preachy" way. But the "Hardline / Vegan Reich" (the idea, not the band), is a bad one, it reeks of fascism, right-wingism and just plain elitism. -Al)

GG ALLIN, THE MESS-IAH

... GG Allin has probably been the subject of more letters to Flipside than any other single performer, why? Jealousy! Here's a guy with average talent selling records and selling out shows. I personally believe Mr. Allin to be a "performer" doing what it takes to sell records, not some "mess-iah" as some call him.

Another disturbing dilemma is the popularity of country music. After seeing Nirvana sitting between 2 country albums on the charts, I decided to tune in a country station and see what all of this is about, what I heard was some of the most boring and unintelligent crap ever to "dance the airwaves." Now, every time someone walks into a Weigel's (convenience store) they're blasted by this redneck caterwauling at uncomfortable volume levels... Geez, and some people thought Muzak was bad! Bring back Muzak!

Who does this guy Ace Backwards think he is? Television is one of the greatest inventions of the 20th century! But you have to watch out for mindless garbage like network TV, (although Fox has been quite imaginative), religious nonsense and soap operas. Once you get past this, TV can be quite entertaining - and educational! I heard my first Ramones song on TV, same with the Sex Pistols and even Nirvana's new LP hit TV before radio even bothered with them. (Hell, Knoxville doesn't even have a rock radio station anymore! WWZZ Z-93 switched to COUNTRY because of demographics... I now know one button on my car radio that now has a classical station on it!) All that's left on radio in this area is WUKT, a lightweight "College alternative arttag station, WOKI a top 40 station where only 1 out of 10 songs doesn't suck, WIMZ, a joke, a moldy oldie bullshit station masquerading as a rock giant. It sucks.



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I have live tapes by Minor Threat, Black Flag, Dead Kennedys, Misfits etc, all taped from TELEVISION! So please, like Tesco said about White Flag, he would ask people if they liked White Flag and they would say "No". He would then ask if they had heard White Flag and they would say "No!" It seems Mr. Backwards is guilty of the same thing.

Jolly Roger is a genius! It would be a definite service to Flipside readers to continue his column forever. Yes, the radar jammer works quite well!! Gene Mullett is a God to be worshipped! Yes, I buy CDs and want my MTV!

Jeff Tallent, Knoxville Tn.

(Jeff - Yes, if you watch enough TV you are probably bound to discover something - but why search for a needle in a haystack! There are much more fertile hunting grounds for new music than on TV! I'm sure if you went out to any gigs at all, or bars, or places where "young people" congregate you would be bound to discover more new music than the "easy" time spent watching TV! Hey, the bar down the street from me "Toe's Tavern" a yuppie surf bar, plays Nirvana, Celebrity Skin, Jane's Addiction and Popdefect right in with Bruce Springsteen and, gulp, country!!! - Al)

(Jeff: Those that know me know that I have a very large ego problem. But thanks anyway! By the way, next time you get pissed off at somebody, try the following: go to the hardware store and buy a can of the ugliest house paint that they have. Then go get a block (about the size of 3-4 cassette boxes stacked) of dry ice. Open the can, dump half the paint out (on his CAR, of course), and, at a strategic place such as his front door, simply ring the doorbell, drop the dry ice in the half-full paint can, put the lid on, stomp the lid down TIGHT (do this FAST), and RUN LIKE HELL!! -----Jolly Roger)

FILM SUPPORT

Dear Flipside;

My name is Anthony Torres and I'm writing this to Flipside Readers who are better off financially than I am. By the time this letter is printed, we will

have shot "BASH", a film examining the roots of anti-gay sentiment. All my money has been spent to take the film this far. I'd like to ask for Flipside Reader's help in completing this project through monetary investment.

This film is being shot on Super-8 with video sync sound. As with my first video, "Pre-Madonna," this will be released on VHS.

I'm straight, and live with a fucking redneck who is quite anti-gay. Not by choice, but when you live in a dorm, your room mate is who the assign you to. My next door neighbor gay-bashed. Talking to him allowed me to see the fucked up logic in deeming "rolling queers" okay. "BASH" deals with this homophobia.

Straights and gays I've encountered feel that gay bashing isn't their problem. Everyone has a right to live as they will, but gay bashing takes that right away and replaces it with fear. Ignoring this problem is just as bad as the problem itself. Gay bashing is fascism. When I was 17 I was jumped by five blacks, and it wasn't fun. However, being that this was an unprovoked attack the police helped me out in as little way they could. Victims of gay bashing don't have this

comfort in the law. Cops take pride in their manliness, and don't take too kindly to "fags." More often than not a kid can say "the fag was trying to pick me up" and be let off. By not upholding the law in cases of gay-bashing, cops are condoning this fascism.

With your service this film will be finished in a months time, and force viewers to reassess their standing on gay rights. Without your support, expect "BASH" to be done in a years time, which costs \$25 per hour. It'll take at least 40 hours in an editing bay to complete "BASH."

Donation of any amount would be helpful. If you don't feel right sending money outright, buy a copy of "Pre-madonna" from me (\$10) or a merchandise revolt t-shirt for \$12. The money I'm making off the shirts and videos is being funneled into "BASH" anyhow.

Thank you in advance for helping out,

Sincerely, Anthony Torres

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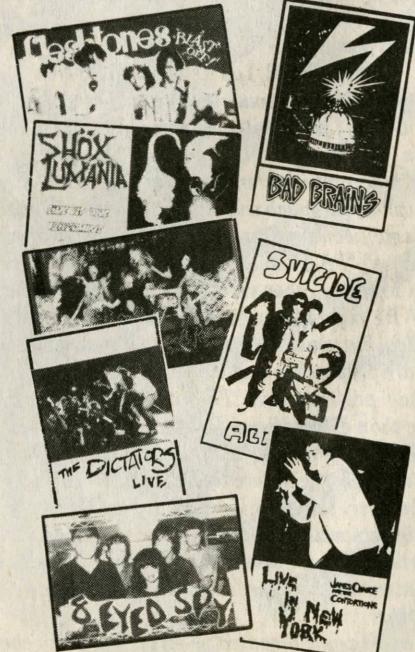
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8 Eyed Spy "Live With Lydia Lunch" (A-101) Reprocessed from live tapes by Chris Stamey of the dB's. The original great band with Lydia Lunch doing vocals! New York Times: "One of the best of 1981." Sounds: "Five-star rating. Deliciously seedy." Village Voice: "Attack dog brilliance!"

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when
Baboon was
just a
lad, he
raised
up a
most
awesome
Booger
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© 72
John
Crawford

But then
one day his
Mom came
a-cleaning
and wiped
out the
entire
herd!

But
Ma!

You been wipin'
Your Nose dirt
on your bedboard
again you
Slob!



Here
you
go..

And every time
he Rootled
one of those
little suckers
out he
carefully
corralled it
in a special
secret place.
He was
so proud.



Smudge



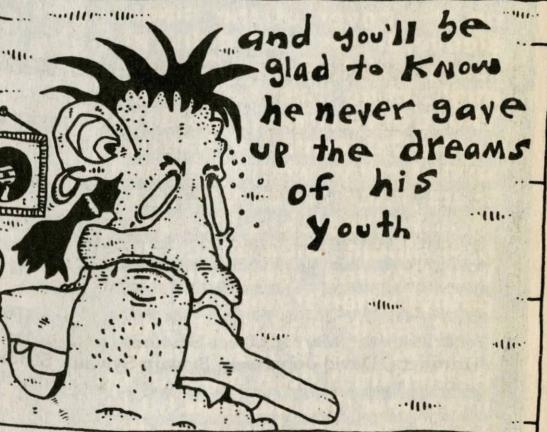
TALKING HEAD
'77

Gig
nah!

Baboon's punishment
was he had to
spend an entire
weekend in
his room-
which of
course gave him
plenty of time
to harvest
up a new
one!

Now it's over 10 years
later and Baboon holds a
position of importance
in the post-modern
music field...

Hold all
my calls.
Later,
babe.



and you'll be
glad to know
he never gave
up the dreams
of his
youth

Yuhh!
But some-
times the
passions
of your
early years
are not
suitable
for
adulthood.

Aaargh!

As a matter of fact, the con-
sequences could be horrible!

Did you hear
what happened
to Mr. Dooley?

No man,
what?

They fired him
cuz he got his
arm stuck
in his
nose and
he was
bleeding
on the rugs!

whoa! His
career is
ruined!

TRÅSH·CÄN·SCHÖL

Now that L7 has the world's ear, my vote for the ruling band in the L.A. club scene has gotta be Trashcan School. (No, I haven't forgotten Clawhammer. They rule Long Beach!) To put it succinctly: there are no other bands that sound like Trashcan School! Check out the band's trio of 7 inch releases on Sympathy and Dionysus. On the twisted "Horses"/"Phantasm III" single, the Patti Smith song is given a truly unique reworking and the B side lives up to its' B-movie premise. (Right down to the topless biker chick/sword swallower on the cover of the single sleeve. If this band didn't already exist, Roger Corman might have invented them!) Those of you living outside of sunny California can find out what I mean when the band tours later on in the year. Meanwhile, pick up the band's first album "Sick Jokes and Wet Dreams" (also on Sympathy) when it goes on sale next month and dig the following "self-interview". Rather than do a regular 'ol interview (We did that bit in FS 66, anyway.) we gave the band a chance to express itself on a number of topics, such as: art, drugs, music, politics, punk and Trashcan School. (Special thanks to Jack Gould for allowing me to blatantly rip off his school project!)

by Bob Cantu (photos too!)

Jack Gould, guitar

Why did you start playing music?

I started playing guitar when I was about 14. I was just getting into music in a serious way and I guess I thought that playing guitar would be a cool thing to do. My parents bought me an acoustic guitar and I took lessons with this classically trained rock dude at this music store called Blue Lady's World. This guy tried to teach me how to read music and the like but all I wanted to learn was how to play "Stairway to Heaven". I learned all the basic chords but I still don't know how to read music to this day and what's more it's never bothered me. Sometime later (probably ninth grade) I got my first electric guitar, a new guitar teacher, and got turned on to punk rock; three events that changed my life forever. My new teacher Buddy Matlock taught me all kinds of weird shit and allowed me to go in any direction I felt like. By the time I was seventeen I started playing in bands which I've done pretty steadily except for a two year period when I was too busy shooting heroin to play music.

How did you end up in TCS?

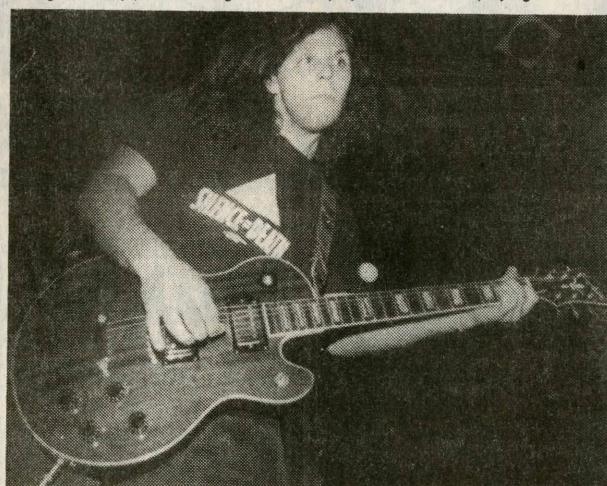
John Connors (fellow member of TCS and Black Angel's Death Song) is the man who is single-handedly responsible for my post heroin addiction musical career. I met John when I was still very fucked up (in fact he can tell you stories of carrying me out of cars and the like). We were both guitar players who weren't playing and I think we talked about getting

together to play sometime but being a junkie I had other things to do and nothing came of it. Anyway, after I had been clean about 6 months or so John approached me about possibly playing guitar in a project that his friend was putting together. I was interested and so I met Jim. That project evolved into Black Angel's Death Song. Right about the same time John got an offer to join TCS and play guitar (He plays bass in BADS) which he did. A month or

two later after the other guitar player in TCS decided to quit and John asked me to try out. I did and it worked out great. Shortly after we added Jim on third guitar pushing the TCS sound totally over the edge.

What role did music have in your addiction and what role has it played in your recovery?

As a teenager I was real into punk rock. My friends and I would



go to gigs all the time and we drank and took all kinds of drugs. At the time it seemed like this was what everyone else was doing so it made sense. Sure, I listened to all the music that glorified and romanticized drug use but I think it would be a gross simplification and totally inaccurate to say that listening to "Heroin" by the Velvet Underground or other songs primed me to be an addict. All kinds of crazy things were going down in my family and my way of dealing with them was to take lots and lots of drugs until the drugs became the primary problem. I got so caught up in my addiction that I had to give up things that I really loved, like playing music, because being an addict demanded so much of my time. What finally happened was I had been playing in a band with my younger brothers for a couple of years and I was so fucked up they didn't even want to play with me anymore. So, I stopped playing music and kept shooting dope. After I got clean I started playing guitar again. I wasn't sure if I considered myself a musician but playing guitar was fun and I even started writing songs again which was something I had been unable to do during the last couple of years of my using. About this time John asked me if I would want to maybe play with his friend Jim and the rest is history. Looking back on it, I would have to say that playing music again has been one of the greatest gifts of my recovery. Clean, I've been able to accomplish things that I never would have been able to loaded. It's been a good deal.

If you could change one thing about the

music business, what would it be?

That's a tough one because there are so many things wrong with the music business I almost don't know where to begin, but I suppose if I had to pick one area it would have to be the radio. Commercial rock radio in the United States is about as rigidly conservative as the old hard liners of the Soviet Communist Party (we can only hope that the fate of the latter is quickly visited upon the former). Ossified and driven by corporate greed commercial radio plays it so safe that they "force" the record companies (who are by no means innocent themselves) to supply them with predictable formulaic bands who commit the ultimate musical crimes: stupidity and boredom (in the guise of "proven marketability"). The end result is MUSIC FOR THE LOWEST COMMON DENOMINATOR, or if you want to sample some of it just turn on your radio or watch an hour of MTV. While the college stations are "daring" enough to play innovative, dangerous music, corporate radio won't touch anything unless it comes from a major label effectively silencing this music as far as a truly mass audience is concerned. One would hope that the advent of mega-record selling alternative bands like Nirvana will wake some of the corporate programmers out of their stupor and force them to open the airwaves to more diverse and exciting sounds. When one considers however that we are talking about an industry whose most "exciting" new programming formats of the last ten years have been the "Rock of the Eighties" (now Nineties

which features tame and lame teen-techno-bop) and the so called "Classic Rock" (which endlessly rehashes and co-opts the rebellious sounds of the 60's and 70's in order to ensure that there will be no rebellious sounds of the 90's) one is naturally pessimistic that there will be a major deviation from the established conservative status quo.

What kind of band Is TCS?

TCS is an alternative underground band. Alternative music has always been dedicated to the premise that intelligence and artistic vision can combine to produce a music that is innovative and challenging to the listener. Rather than just mindless entertainment, this is music that matters. TCS is influenced by many past underground musical movements but we are primarily informed by the most important and influential of these movements, Punk Rock.

What did Punk Rock mean to you?

The Punk movement (in theory if not always in practice) was first and foremost a rebellion. It sought to give music back to the people. For me this was an exciting prospect, it meant I didn't have to play guitar like Jimmy Page or Eddie Van Halen to be able to play in a band. Punk Rock also got me started thinking about politics. In my opinion three chords and an attitude still goes a long way, Punk rock may have devolved into a thousand generic hardcore bands but its importance is undeniable.

Andy Seven, sax, vocals

Why did you start playing music?

One of my favorite things to do when I was an infant (besides drawing in my parents books and then sleeping with the books) was running up to the Hi-Fi (in the fifties you either had a stereo or a Hi-Fi; class consciousness) and staring at the speakers or leaning over the lid and watching the album revolve on the turntable. I could stare at the disc spinning for hours... my parents had postcards from Hungary with grooves etched in them, and you could play these postcards and hear Gypsy music. The main instrument for Gypsy music and Classical music (which we also listened to) was the violin, so I wanted to play the violin when I was eight. When I had my first music lesson I was so excited I threw up all over the music teacher's lawn.

Why did you start TCS?

The original idea of TCS was to put together a band that looked like Gun 'N Roses (the full on metal outlaw/dudelook) but sounded like Butthole Surfers puking on Sonic Youth, sort of the world's first glam noise band. This is a concept that was a little too strange for ANYBODY to digest, so I had to make due with what I had. The two most anarchistic styles of music I could think of were Free Jazz and Punk Rock, so I decided to combine the two elements together. I used glam rock lettering for the band emblem. It was a dry joke. A dry joke is when five people get the joke and A THOUSAND PEOPLE DON'T GET IT! It was a red herring for awhile and people thought we were a thrash/metal band. I still call TCS a glam noise band. Another dry joke.

What did "Punk Rock" mean to you?

Punk Rock was the beginning of people off the street creating their own music, which snowballed into people creating their own fashions, art, and even approaches to writing. Culture became less manufactured by taste-makers and more of a mobile, perpetually changing attitude by everyday people. In other words, if you didn't care for some lousy prefab fashion, you could create your own "style", your own "look". The three biggest initials in punk are D.I.Y. (Do It Yourself). When I got back from Europe and saw all the old classics I began painting and creating my own artistic style - DIY... I got tired of listening to other people's music and started my own band... DIY. Punk rock has nothing to do with politics. This is a great myth.

Is TCS and underground band? If so what does it mean?

"Underground" is an expression/category that comes up once every ten years. It denotes a group of musicians/artists who

are either not well known by the mainstream or who have not received their due by their peers. TCS will always be an underground band because I have to keep trying out new ideas and sounds. I think the band stands a chance for success but it will not be a large success because I am adamant about making different, unique music which is not easy for a lot of people to enjoy (outside of a small, highly intelligent bunch). Right now there is no real "underground" because a lot of bands are very average. There are not

wine guzzling at jazz jam sessions, etc.. No, not at all. Kids today worship the Brady Bunch, Charles Manson, Led Zeppelin and they think that they are being "clever." No, not at all. We rejoice in the beauty of G-D's name with noise.

Is there a connection between art and music?

No. Art is for the eyes and music is for the ears.

I was born during the Hungarian Revolution. There was fighting and rioting in the streets, people yelling and buildings burning. You can hear that in my saxophone playing, it's all there. The shrieking slide guitars are part of it too. Iron Curtain soul music.

I don't give a damn about women, I don't give a damn about drugs, it's music and nothing but. It's the only thing I really give a shit about.

TCS Is sometimes described as "arty", does that fit or not?

Anything that sounds reasonably intelligent is called "arty". If Jimi Hendrix started out today he'd be called "arty". TCS is the most contemporary, up to date rock group in America. TCS sounds like a UFO landing on your rooftop while you're burning the bedroom down. TCS is a band that wipes its ass on the past and pisses on the present and will meet the future head on. TCS has no concept of artistic fear. If this is "arty", then I plead guilty.

The bottle comforted me when I was a baby and the bottle comforts me now. It's the contents inside that have changed, but I feel fine.

Who are some of your favorite artists, writers, and musicians?

When I was in my senior year at Yeshiva (Jewish seminary school) I would cut class and go to the record store and stare at albums like "Raw Power" (Iggy and the Stooges), "The End" (Nico), "Vintage Violence" (John Cale), "Out To Lunch" (Eric Dolphy), "Science Fiction" (Ornette Coleman) and my favorite band was Roxy Music. Then I'd go to the bookstore and ogle at "The Big Sleep" (Raymond Chandler), "The Subterraneans" (Jack Kerouac), "Factotum" (Charles Bukowski), "Nova Express" (William Burroughs), and other guys. Then I'd go home, drink, and pass out.

Nostalgia is the enemy of the artist. An artist has no desire to or cannot afford to reflect or reminisce. All good artists live in the PRESENT and for the future. Ask Bob Dylan, Pablo Picasso or Miles Davis. "You don't look back"... they can't. There's more work to do.

What is your day job and how do you feel about it?

Everything is a job. Washing dishes is a job. Lifting weights is a job. Playing a show I don't want to play is a job. Showing up for rehearsal when I'd rather be home watching Robert Mitchum is a job. If I'm not getting high or getting laid it's a job. And sometimes, even then...



enough bands out now who are truly trying to be innovative.

What Inspires you to write the music for TCS?

My imagination, my dreams, religious hallucinations, and poverty. I was too poor to buy a guitar so I took my saxophone and played along to Jimi Hendrix records. I realized I didn't need a guitar to sound like Jimi, I could be Jimi on the saxophone. My lyrics revolve around fantasies, but the fantasies always have to have a ground in reality so people can identify with what's being said. My music is fueled by things that haven't yet been said or sounds that haven't yet been heard.

My music is alternative but my lifestyle is not. I have very traditional American attitudes and am politically moderate. I just happen to have very subversive artistic ideas.

Do you think there is any connection between Beat culture and today's Underground music scene?

No, not at all. Beat culture was very warm and cerebral; Zen mysticism, mountain climbing, poetry reading, hitchhiking,

Manny - drums

Why do you play drums?

I play drums for the love of music. The great things about music for me is the freedom to create and formulate sound with others. I chose the drums as my personal instrument for it was the most appealing. I also knew it would be easier for me to pick up. Also, it is the easiest instrument to make. At age 11 1/2 I began to rattle and bang. My first kit consisted of 2 Yellow Pages, one White Pages, a hub cap and an aluminum fruit cake container filled inside with nuts and bolts for the effect of "rattling". 2 1/2 years later (age fourteen now and punk rock) I got my first real drum kit. That was the same kit I used my first 3 years with TCS. The rest is history (ha).

How did you get into TCS?

It's not a question of how I got into TCS, but rather, why did I join? I joined TCS because I aspired to be in an appealing, working band. I saw Andy's interesting ad and responded. I was a little scared to join a band because I don't have a lot of experience, but the ad said serious beginners welcomed. That was me! I met Andy later that day. It was a Sunday afternoon and I had brought a friend along to hang out with me down at this stranger's house. Andy's house was dark at 3 PM in the afternoon. He was very pale and on the strange side. I thought he was a junkie musician and that scared me, but he wasn't and I auditioned shortly after. I have been in the band since and the future is still unwritten.

How has the band changed during your tenure?

The only major changes I have seen is the names of the band members, new personalities and the big addition of two more guitars. All the original principles are still there. Also, we used to rehearse in Atwater Village but we've gone to "Hollywood" now.

What kind of band in TCS?

It's a serious band with a sense of humor. All members are unique individuals. There's not competitive, macho bullshit between us and other bands. We don't compete with other bands. What would be the point? Bands who place themselves in a competitive environment tend to lose creative ideas they might have. When you compete with people (usually) you put yourself in the position to play the same game but to play it better. "I can play faster than you" or "I can play the same style better than you", "I can do what you do, only better." PHOOEEE!!! I won't limit myself by competing with others. We are only interested in doing what we want

to do, to be established and recognized for the sounds we create.

Describe the interrelations of the band members.

I prefer not to comment on this. My description can list on and on all the bad points and good points between ourselves. My description would be too long and probably not an accurate one. It's very personal, ya' see?

The significance of punk rock?

Well, Punk rock has nothing to do with mohawks and offensive wardrobe. Punk Rock should be recognized as an attitude and as an approach or attack towards music. Punk rock has no rules therefore it has no limits. Punk Music must never end its conflict with corporate rock and other regulated forms of music. When it does, then it's no longer Punk. To me the Sex Pistols were not genuine Punk Rock, they were simply a group formulated to play a specific "punk sound" and wear uniforms. The Sex Pistols were the Monkees and Milli Vanilli's of corporate Punk. Thank god for the early and real creators of Punk, artists such as Captain Beefheart and His Magic Band, the Velvet Underground, Frank Zappa and His Mothers of Inventory, Iggy and the Stooges, MC5, N.Y. Dolls, Ramones and many other "American" artists who have been inspirational for the early development in Punk Music and it's attack against regulated rock music. Punk Rock is significant for it is out of control.

What is your day job and would you leave it for a paying career in music?

I'm an office clerk at a law firm in Pasadena. The work is easy, the pay is good and I'm off Wednesdays, Saturdays and Sundays. I couldn't ask for more, but there's no place for me to create and expand and become the figure I aspire to be. I want a career in music! My penis is not the leading factor why I'm choosing music as my field and goal in life. Most day jobs are useless for artist types because most of those jobs eliminate all freedom of creating, independence, and your true talent has no role. However, how great is a career in music? Don't forget all those corporate executives in the music industry who believe in regulating your creative thoughts. Is there such a thing as absolute freedom with pay? I sure hope there is.

Other interests besides music?

I enjoy documenting things whether it be in photography, writing, Super 8, tape recording, video or what have you. I love capturing things that stimulate me. I also like to design and sketch.



Jim, guitarist

Why did you start playing music?

I've been a big fan of all kinds of pop music since I was 5 years old, but I didn't start singing or playing guitar till I was 20. Growing up in a poor inner-city neighborhood, as I did, my parents pushed me very hard towards "practical pursuits". A friend at college finally got me to pick up guitar, and the rest is history.

How did you end up in TCS?

I saw TCS for the first time in December '89 at Raji's. I loved the band right away. It had a cool thrash, punk and jazz combination. The covers of Van Morrison and Patti Smith were especially interesting because they managed to totally trash them without ruining the integrity of the songs. When Andy decided to have a third guitar player, I immediately volunteered.

Is TCS and underground band?

The way we do it now, it definitely is. There are many elements of the band that could have more popular appeal, if we chose to emphasize them. I hope we don't.

What are your thoughts vis-a-vis the "underground"?

This is Jim's underground formula: you form a band with the idea of playing a particular form of music that YOU YOURSELVES enjoy, period. If you're doing this, without regard for what's popular, tasteful or polite; you're an underground band -- even if you sell a million records!

Do you think a connection exists between underground culture and oppositional politics?

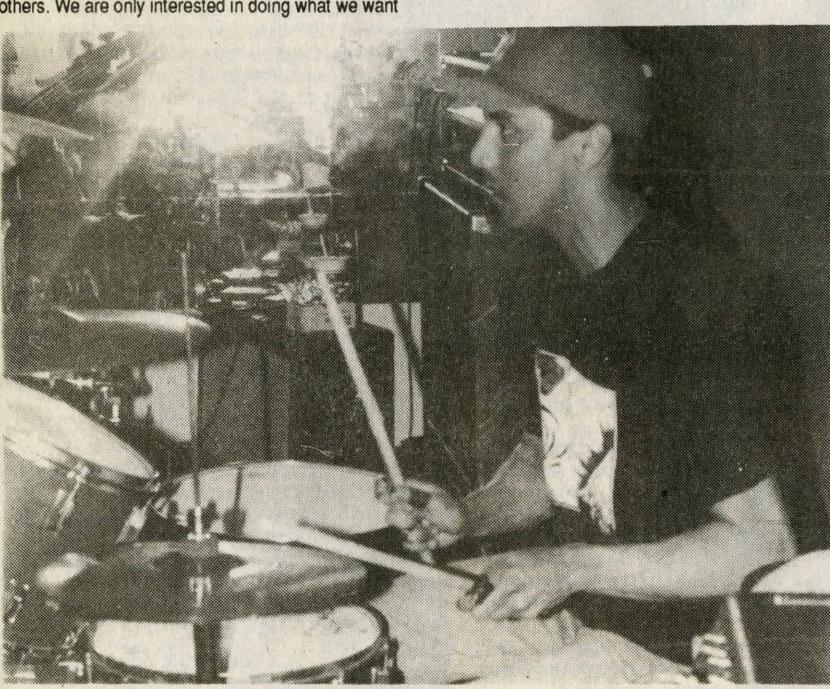
Not always. It has been so at times, the late 50's and 60's in the U.S. for example. A very strange thing happened in the late 80's when bands subscribing to a more liberal politic (i.e. U2, the Smiths and B-52's) became huge and it became "underground" to be right wing. This didn't last long as the huge success of Guns and Roses brought the young reactionaries out into "the mainstream" as it were. So I would have to say no, "underground" doesn't necessarily spell progressive.

Do your politics come through in your music?

Of course, everyone's politics comes through in everything they do. If you mean do I consciously try to be political (in my music) the answer is -- sometimes, no, often. If I have an axe to grind I usually write a song. "12 Stations to Go" (a left wing critique of Catholicism among other things) and "Niger" (an anti-racist anthem) are probably my most political songs to date. I wish I could convert people to a progressive ideology through songs, but I realize it's a long shot. I try to entertain and hopefully not hurt others by doing it.

What is your day job?

I work part time. I write business reports. Jack will want me to mention that I do this at a collection agency. Yes, for awhile I even collected. I have done many jobs in my life from paper-boy to collector to advertising consultant. I've found little difference in any of them. I don't know how to find happiness in the 9 to 5 and know few people who have. Decency and a living wage is about all that's left to fight for. I will too, somehow.



Paul, bass

Why did you start playing music?

I WAS FORCED when I was younger. Later, in my teens, I bought a bass from a friend of mine "just to fuck around with" but when I discovered I could play along with my favorite records, I realized I had a new thing to get into. Really, I just got into music to be cool.

How did you end up in TCS?

Either Jack's brother Herman or someone in L7 told me TCS's bass player was quitting. I'd seen them a few times and liked them so...

What is so cool about the bass?

My favorite thing about the bass is when I play something completely different from the rest of the instruments, but that gives what everybody else is playing a more pronounced, deep feeling. Not playing note for note with the guitars but meeting them here and there, like the blues, jazz, some TCS. It's cool being able to add to Andy's songs and make them more twisted. You don't break as many strings on the bass either, usually.

What did punk rock mean to you?

I gradually let it consume my whole identity when I was younger. It's kind of funny how everyone in that scene I would hear talking about originality and uniqueness looked (thinking back) and acted pretty much the same. We were all a bunch of negative, depressive, whiny, complaining, dirty little drunks and druggies, but I don't regret it at all. At the time I really had fun for awhile. I'm glad I had some way to express my feelings that ('scuse the P.R. terminology) this society and my parents, conscious or not, taught me to keep to myself.

What kind of band is TCS?

Based on the last sentence I wrote, Punk Rock. Based on what section you'd put it under at a record store, "Alternative" or "Indie". If you asked me what kind of music we play, I wouldn't answer you. I'd tell you to listen

to it and come up with your own conclusion.

What is touring with TCS like?

We've only been on the road 12 days, I think, at the most. That was fun; not much sleep; few responsibilities; playing weird clubs in front of unusual people. The best is when people actually knew who we were. As for touring, I think a national tour would be a bit more of a job. Riding in a van with five other tired, smelly, disoriented guys. I think overall it would be a lot of fun.

What other musical projects are you involved in?

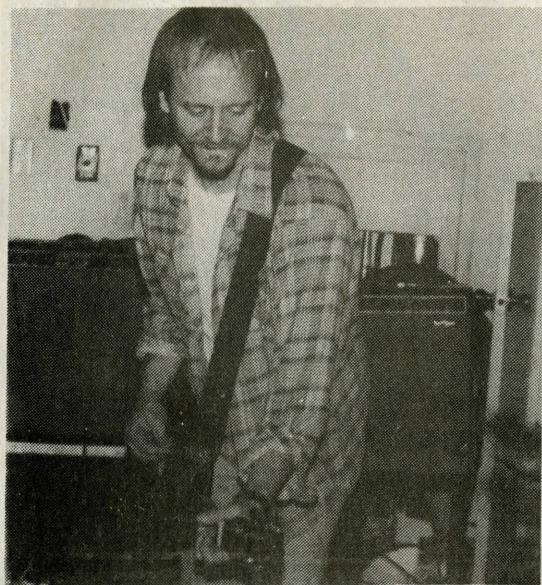
Me and this other guy that I know are doing this thing with drum machines and a sampler. We both play guitar and sing. We need a bass player. Our first show together was last night. We were really nervous and the set seemed like it was over before we even started. We don't even have a name for ourselves yet. It's cool to have only two people in a band because it cuts down on a lot of disagreement and bullshit. Working with drum machines and samples gets complicated enough.

Is Andy a genius or is he a twisted genius?

Well I think that everybody has their own twist of genius in one form or another. The lyrics Andy comes up with a lot of the time are way far out windows to insanity but I've also heard lyrics of his that talk about situations and feelings that I totally understand (not that the more twisted lyrics of insanity aren't familiar to me). Overall I think he's an awesome writer and I can't wait till our record comes out so I can see what he's saying on the lyric sheet.

What is the "underground"?

I don't know. I guess it's anything not under some kind of contract or legal procedure. The word (like most labels that piss me off) is too widely and loosely used to have any strong meaning to me.



John - guitar

When did you start playing guitar?

I started playing guitar twice. The first time when I was 10, I started then because I wanted to play an instrument and my aunt had a guitar she gave to my brother, sister and I. So we all went to the same guitar teacher. I played until I was 15 and then stopped. For awhile I worked the technical end, lights, sound etc. I started again at 20 because I was tired of working behind the scenes. I was seeing how much fun it was to play in front of an audience and the "New Wave/Punk" thing was happening and was really a revelation to me.

How did you end up in TCS?

I saw an ad in the paper for TCS and tried to call the number, but it had been disconnected. A month passed and I found out they were playing at Raji's. I went down to the show and they had a belly dancer open for them. I thought that was pretty cool, but when TCS took the stage they immediately blew a fuse. Andy had plugged in this huge (Chicago pronunciation UGE) fluorescent light. About 30 minutes later they got the power back on and started their set. I liked it, it reminded me of Pere Ubu. I went up to Andy after the show and told him I saw his ad and was interested. I gave him my number and he called me a couple of weeks later for an audition.

How many bands have you played in (or are currently playing in) and what were they like?

I've played in a handful of bands since I was 14, some more serious than others. Usually they are on the eclectic side but always rock. I currently play bass in Black Angel's Death Song with Jim and Jack.

What kind of band is TCS?

TCS is an art, jazzy, rock band. A wall of guitar sound with saxophone welded in!

Does TCS fit into "the underground"?

Yes, TCS fits into the underground because we don't play it safe musically. We don't go with the basic rock formula, we try to fuck it up as much as possible.

How would you describe your style of guitar playing as opposed to Jack or Jim's?

I have the basic blues rock style background. Jack comes from the school of noise ala Sonic Youth with Punk rock thrown in. Jim has a more pop sensibility with a dose of the best of the 70's rock (ie: Neil Young.)

Who makes the decisions in TCS and how does that process work?

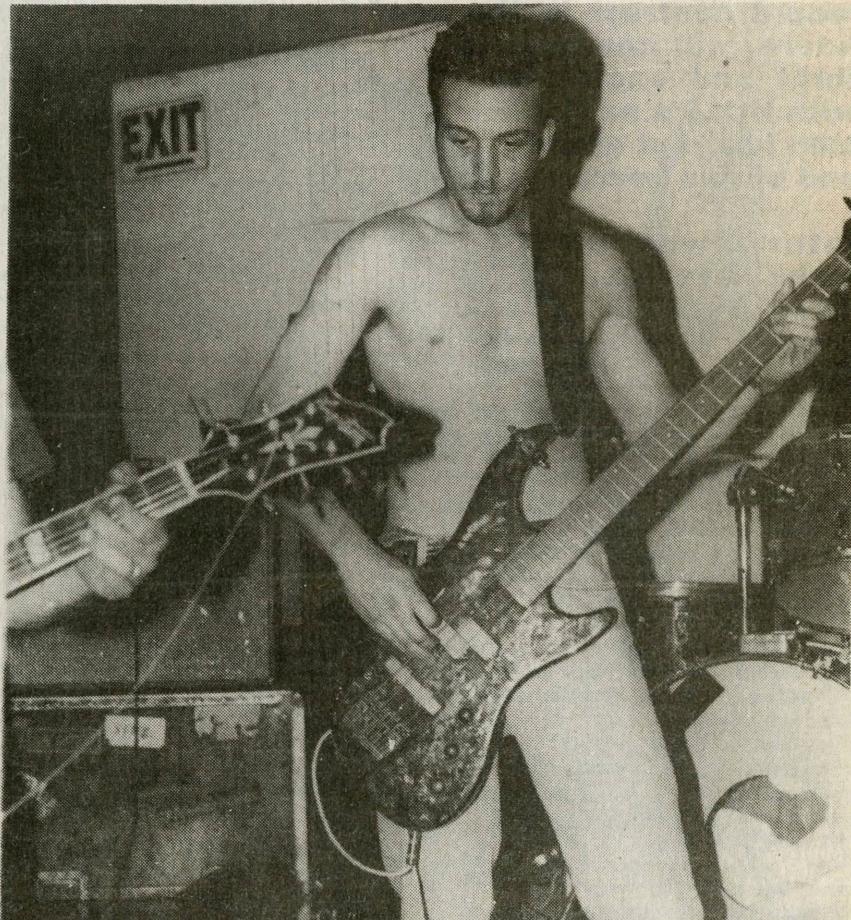
Andy has the final say on most decisions such as the songs, artwork etc. Businesswise Andy for the most part has the final say, but Jim and myself consult Andy with some of these decisions.

What are your goals vis-a-vis TCS? At what point would you consider TCS a "success"?

I'd like to see TCS a success with record sales and touring. To develop an audience/following so that I could spend more time on music and not have to work a day job. I'd consider it a success if I could see the world and play music doing it.

What is your day job and what do you think of it?

I do basic office/computer work and the people I work with are very easy going and supportive of my musical career. It's a good job and it pays the bills.



COURTNEY LOVE AND THE HOLE TRUTH

Courtney Love, the outspoken vocalist for the band HOLE, has given, what I believe to be, the most indepth interview on what she believes in, hates, admires, etc.. Thankfully, she chose our wonderful small fanzine and what a gift it is! Recently married to Kurt Cobain of NIRVANA, Miss Love has lost none of her zest for life and, with a possible major record contract in the near future, will continue to thrill and excite us with HOLE's next album (due out at the end of this year).

Interviewed on February 12, 1992 by Bob Cantu and Cake.

Bob: At the show last night you mentioned being in meetings the whole week with major label people. What was that like?

Courtney: We had a bidding war. Actually we didn't end up having a financial bidding war, 'cause HELMET did that and I think that's really stupid! For one thing, you don't need a million dollars to make a record. And all a bidding war does is annoy presidents of labels who then murmur about what a lame band you are and how they didn't want you anyway. Then you get this huge backlash from the industry. It's one thing to get major label presidents to kiss your ass. It's quite another thing to get them to fight amongst themselves over you. We were in a really good position of power... which is good. We went to a lot of lunches... I went to a lot of restaurants I've never been to before... It was hysterical!

Cake: Free food!
Courtney: Totally great free food! Like this stuff, Creme' Berlei! That's amazing! I had it every day!

Bob: You also mentioned the kinds of bands they're looking at... like retro bands...

Courtney: They're not looking at retro bands, they're looking at any bands. That's another thing I have a problem with. For instance, NINE INCH NAILS... NINE INCH NAILS sounds like a 1983 outtake from a SOFT CELL session. There is nothing to NINE INCH NAILS

that is scary or hard! I'm sorry. All their songs are great New Wave - but that's all they are. To re-package it and call it Industrial is insane! NYMPHS... same thing. That band is ridiculous! In 1986, I'm sure they would have been huge on the Death rock/New Wave scene. But they're one of the most mediocre... actually, that record's dead. It didn't sell at all. But that goes to show you that kids aren't as stupid as people think. PEARL JAM... at least they have a song. Maybe that's why they sell. They're probably really nice guys... I don't know.

Cake: Are you happy with L.A.?

Courtney: The whole thing with L.A. that's so stupid is, like, here's my band - certainly not to toot my own horn - but we're probably the only band out of Los Angeles (next to JANE'S ADDICTION) in years to have done as well as we've done on a national and global level. We've sold quite a few records, we've gotten incredible press. We're an independent band that L.A. should be proud of because we're not cheesey. I mean, I love the Dickies but there's like, a cheesiness to L.A. bands. We're not cheesey. We're pretty much stripped bare of cheesiness. We've accomplished a lot. But still, it takes me three years to sell out the Whiskey when I've been selling out venues that size for a year now. So, I just get annoyed with L.A. But L.A.'s the only place where people leave me alone. Nobody bugs me. You can really disappear here. But I find it really hard to make friends here. But I don't have the energy to make friends, so that's ok.

Cake: Were you surprised by the U.K. reception to you guys? 'Cause in the press you were like God!

Courtney: Well, like I said, nobody paid attention to us here. I don't expect them to. That's the way L.A. is. New York's the same way. You go out and conquer the world and they're like, "Oh..."

Cake: And you come back and you're heroes and they go "We've always been with you..."

Courtney: "Yeah, we've always believed in you, Courtney..." But, yeah, we pretty much rule the U.K. We're really big there. We couldn't tour with MUDHONEY again 'cause we're as big as MUDHONEY there.

Bob: Do you think the British press has a better grip on what's going on musically?

Courtney: No. They're like here today, gone tomorrow. You can't depend on them. Fuck them.

Cake: They always seem to like a band and then they attack them.

Courtney: In all fairness to them, they don't usually attack a band until they do suck. But, when they do start to suck they go in full force and tear them down off the tree. DINOSAUR, for instance. One of the things they do

is they build up bands so fast that they don't have time to develop. DINOSAUR JR. and LUSH, two totally different bands that were praised and victimized.

Cake: Do you think people are more apathetic to what they call "alternative music" here in America?

Courtney: Obviously. What we're dealing with is not like a MIRACLE WORKERS situation of being really big in Germany and no where else. We're really big. I promise! Well, no we're not really big. But we're doing well as a band. Outside of L.A. we sell more records than L7, for instance. Not to take anything away from L7, but if you lived in this vacuum of Los Angeles you might think that HOLE was this little tiny band and L7 was this huge band that sold 50,000 records, which isn't the case. But that's how it goes, and I don't give a shit.

Bob: At last night's show the audience sang along with you. I've never seen that happen to you guys before.

Cake: I've never seen that in L.A. And you guys played two months ago and it wasn't like that. In two months things have really picked up. All the press... you had an article in DETAILS and CREEM...

Courtney: The CREEM one is really cheesey because of the publicist at Geffen. We're on DGC now.

Cake: So you signed with DGC. Then the rumors about MADONNA....

Courtney: Yeah, she really wanted to sign us. To be perfectly honest... I actually gave her a BIKINI KILL fanzine, a BIKINI KILL tape, a CALAMITY JANE CD and a FLIPSIDE. All of a sudden she wants to find out about the underground and I'm like, should I even turn her on to shit? 'Cause she was telling me how, years ago when she played drums and played rock, those were the best years of her life and how she was interested in Punk Rock but she knew it wouldn't make her famous and that was really important to her.

Cake: That's probably why she had the BEASTIE BOYS open for her a long time ago.

Courtney: She definitely has sensibilities but she's way out of touch. If I don't tell her something, some asshole is going to tell her that PEARL JAM is punk rock! She really wanted us, but, this may sound arrogant, I'm never going to sell as many records as MADONNA and I don't want to. I would be incredibly embarrassed to be a cultural phenomenon. But, to have MADONNA be my boss and to consign my band to being Madonna's feminist project... forget it. It's not for me. If maybe I felt that I wasn't going to write good songs... maybe I'd go for it. But the people with MADONNA are so out of touch. Her manager was saying, "You know, back in the acid rock days, record companies would hire guys with sideburns and flared trousers to talk to the bands because they could speak the lingo. I really don't feel I have to do this with you." And I'm like, "Wait a minute, you want to make a punk rock record and you're telling me..."

Cake: Because of the NIRVANA thing, everyone's interested in the underground.

Courtney: The minute that happened is the minute that MADONNA called us. But that proves what a business woman she is. Grunge is commerce.

Cake: I saw you on 120 minutes with Kim Gordon. How did you get to be on that show?

Courtney: Well Cake, we're really well known. I know you live in L.A., but we sell out shows outside of L.A. I promise! I'm not lying!

Cake: No, I mean it's cool to see the video on MTV.

Courtney: MTV really likes us.

Cake: That's good.

Courtney: Yeah, that's ok. Fuck them. Fine with me. I've always said about the Corporate Ogre, "Why cower from the Corporate Ogre, when you can be fucking giving it incurable syphilis." How do you destroy the Corporate Ogre? You enter it and keep your ideology. I

think a lot of people are afraid that once they get the kind of money the Corporate Ogre can provide you with your ideology would go out the window. Obviously with NIRVANA that's not the case. I personally wanted to do my album on Sympathy and when Caroline called me I said "No, I really don't want to do it." But when I found out the cost of what I wanted to do, the cost to fly out Kim, Long Gone John just couldn't pay for it. I'm going to work with John in the future. The cool thing about Geffen is that they understand that you should do things like put out independent singles. The problem with that is that bands like SMASHING PUMPKINS, who are an alternative/metal band - they don't have any underground punk roots, period! But they do a Subpop single so that people will think they do. That's going to delude a lot of dumb kids that bought NIRVANA records and that'll buy anything that's shoved down their fucking throats as long as someone says it's underground.

Cake: Yeah, keep bands like TOAD THE WET SPROCKET out of it.

Courtney: I'm not talking about TOAD THE WET SPROCKET. Those bands are on the REM fringe. I'm talking about bands like the NYMPHS or NINE INCH NAILS who people see as rebellion. When NINE INCH NAILS broke their equipment on stage they used fake keyboards. The same thing with the NYMPHS. The NYMPHS are like "I'm this rich girl on a trust fund and we're all on heroin, isn't that cool?" For one fucking thing, if you're going to do that kind of drug, do you want to be the kind of role model that causes other kids to do that? I think that's evil. How many kids do you know that had Johnny Thunders posters or Nick Cave posters or fucking Perry Farrell posters on their wall that do heroin now?

Cake: Because they glamorize it.

Courtney: Hey, you know what? It's your own goddamn business! And you should fucking keep it to yourself if you're going to do that! Perry Farrell was backstage last night. I like his girlfriend but I do have a judgement with him. He was talking about the Constitution and he was going off about his right to shoot dope. What he didn't take into account is, he's influencing a lot of innocent kids who think it's cool to shoot dope 'cause Perry does. That's lame. One thing about me is that I'm really opinionated, but I feel that I balance my negativity with my support of other bands. There's a lot of press that I won't say anything mean about other bands to. But I feel free to do it in Flipside 'cause it's underground press. I am a bitch and if I come off sounding like a bitch it's fine with me. There's a lot of press, like we just did the New York Times....

Cake: Yeah, I heard about that. That's cool.

Courtney: Apparently, I don't know really what it means. I heard that in Raw, which is a heavy metal magazine in England, there's a four page color poster. One side is Lita Ford. The other side is me!

Cake & Bob: No way!

Courtney: That's the funniest thing I've ever heard. But, the reason you start selling records is because metal kids start buying them. For women that's a little tricky. I mean, who wants to embrace metal and metal values?

Cake: You know who did? SOUND GARDEN! At first they were just another weird band...

Courtney: SOUND GARDEN has gone primarily for the metal market. I really resent SOUND GARDEN. I don't like them. The sad thing is, I'm at this point where a lot of bands like my band but I don't like theirs. It makes me feel kind of guilty. But, what am I supposed to do? Kiss ass? When I see people walking around kissing ass, it makes me sick. You don't have to do that. One of the problems that I've encountered, especially in Los Angeles - and not really any place else - is: What was the first thing we did? We got our Sympathy single and then we got the cover of Flipside. From that point on: How did you get the cover of Flipside? Who did you suck? How did you get a Subpop single? No one would ask that of a guy. I blew Bruce Pavitt! What did you think? How did she get on that label? How did she get on the cover of that magazine? How did she get on that tour? That was

one really cool thing that I talked about with Madonna. She lives in a totally different world, but the same things happened to her. And we all heard it. "She fucked all these guys..." She did fuck a lot of guys. 'Cause she wanted to. Big deal! I just find it amazing and shocking that people would think... in the punk rock underground you'd have to fuck somebody to get a Sub Pop single. Yeah, me and Al. "Al, please put me on the cover! I'll give you more coke!"

Cake: What were some of the new songs that you guys did last night?

Courtney: The first song was called "Doll Parts" which is an acoustic song I wrote. We did it on a Peel session. That was what really started this whole Industry thing. It was like, "Oh, my God! She can write acoustic songs!"

Cake: I heard that song the other night on the radio, on KPFK...

Courtney: "Doll Parts"?

Cake: I think it's on a bootleg single.

Courtney: Oh, my God!

Cake: That's a real good song. You guys have gotten a lot tighter.

Courtney: Well, aesthetically we've changed a lot too. I came into this band with a history of writing jangly REM songs. I had a real chip on my shoulder. I said "Fuck it, I'm going to move to L.A. and be the MELVINS." In Minneapolis, Kat had been giving me shit 'cause I didn't like the BUTTHOLE SURFERS. So, I was like, "You want hard? I'll show you hard! The hardest!" I think on some level I accomplished this, but the consequences were we didn't show any... this is a lame word... "craftsmanship". One of the things that I have a problem about women is, to me it isn't enough to just stand up with my guitar and say "I'm angry, and that's rare. Give me a lot of attention!" I think to a lot of girls it's enough to stand there and coast on that fucking "girl thing". I like the "girl thing". I work the "girl thing". But, if you can't write a song and go, if the guy in the PIXIES or Kurt or Neil Young.....whoever you admire....wrote this song would it still be good? If a guy wrote this song, would it still stand up?

Cake: You mentioned the "girl thing". Would you ever do something like the BREEDERS?

Courtney: You mean like a supergroup? Well, the sad thing is....there isn't a lot of solidarity between girl bands. Kat and me, pretty much were not competitive with other bands. We try not to be. The English press has tried to pit us against each other. Kat recently has gotten competitive with me, which I think is really stupid. I write poppy songs and Kat writes almost CRAMPS influenced songs. We don't write the same. We've been friends for years and when this whole thing with the press started we said let's not get pitted against each other. I feel like that's happened....on her side. I feel bad because I really want to play with BABES IN TOYLAND. I'd open for them. They've been around longer.

Cake: The press sometimes causes these rifts...

Courtney: The male press. I think this is really wild, but Inger told this guy from the New York Times that she felt that I had ripped her off! Oh, my God! Have you seen her perform? I play guitar, I write every song.... I don't wear feathers... I don't show my tits.... I'm not trying to be bad. I'm trying to be intelligent... And to have an insult like that hurled at me... The problem with someone like Inger, who's not a feminist.... who's prone to calling other women dogs.... I really think she sets women in the industry

back a long, long way. I just think it's really sick that people are competitive that way. There's room for plenty of people. But, I think Kat has this A&R guy that calls her up every day. "You've got to do better than HOLE. You've got to write the best songs of your career 'cause HOLE's gonna smoke you!"

Cake: Who are they signed with?

Courtney: Reprise. I'm so glad to be signed with DGC. They only sign like a couple of bands a year.

Cake: And they really take care of them.

Courtney: Well, there's two parts to DGC.... in the GUNS N ROSES part... there's all this Industry gluttny! When NIRVANA have a limo sent to pick them up, they turn it away and wait for a rent-a-car and from what I understand about that band, none of them have ever been in a limo... and that includes Third-world countries where all they have is limos. It might be kinda stupid if you want to get from one place to another, but the DGC side of Geffen has stopped sending limos to them. I have never seen any-one act more like rock stars than L.A. bands, but yet they've never sold records outside of L.A. or are even considered "un-





d e r -
ground

outside of L.A. They
can't cross the street with-
out a fuckin' manager. It re-
ally makes me sick. I'm from

Portland and I remember even bands

like POISON IDEA doing a soundcheck. We're

really careful about stuff like that - not hogging up our soundcheck, time or being freaks about billing, cheaper shows. I mean, I don't want to be like FUGAZI, but I want to be as honest as I can be. What the fuck? What the hell else am I in it for? People have always said that "She's this underground MADONNA," "She's manipulative," and "She's a careerist." Yeah, because I like power and power's a good thing to have. If I have power, I'll destroy everything and it'll be great and it's not like I'm going to get power to get a house in the Palisades and shack-up for the rest of my life. Like the way SONIC YOUTH have power and use it as affectively and as positively as they can. That's why I told Kim Gordon that she really empowered me by helping me with this record; the best record that we could make at the time for where we were in our songwriting. She used her power to help us and she did this out of this really great sense of benevolence and patronage that her band has for other bands. Here's a woman who's considered a total sex symbol of the underground and who's totally sexy, who's not threatened by me and who's never given me any weird "meow" type of shit. I told her that I hope I never embarrass her and if she thought I did anything that was rock-starry or lame to tell me and I'd stop. Though, I did throw a TV out a window just to see what it was like and plus, I didn't have to pay for it!

Cake: So, I found out that Jill (bass player) is leaving the band.

Courtney: Yeah, last night was her last show.

Cake: Will you be auditioning bass players soon?

Courtney: The funniest thing is that we put an ad in Seattle 'cause I don't want a mercenary L.A. person who thinks "Of course, you join HOLE, so you get free trips to Europe." That's a person in L.A.'s dream - "I don't have to work for anything, I get to join this band, I get a fuckin' salary." I figured if I'm going to get a mercenary, then I

want to get a mer-
cenary from a cool part of the
world. The funniest
part is that the people of Seattle have been the lamest people. They've been telling Eric "I can play any type of music, slap-funk, etc." No punk rock calls from any girls in Seattle. I want a girl in the band because I like playing with them. I decided to have a baby which means that we won't be able to play any of the Dutch/German festivals or the Reading Festival.

Bob: How about Lollapalooza?

Courtney: Actually, we were asked, but we don't want to do it. Have you heard the lineup? RED HOT CHILI PEPPERS, LOU REED, THE POGUES... I'm like "Oh, see ya!"

Cake: I heard that NIRVANA was going to headline originally...

Courtney: NIRVANA doesn't need to headline Perry's thing... they can do their own.

Bob: Oh, really?

Courtney: It's going to be NIRVANA, TEENAGE FAN CLUB, there's this really great ABBA cover band called BJORN AGAIN. I don't really want to do it 'cause who wants to see a fat girl rolling around with a baby inside of her?

Cake: Why not - maybe you'll give birth onstage?

Courtney: Oh, right! If they do it in the fall, then we'll be able to do it as well. It looks like CALAMITY JANE and SONIC YOUTH, possibly and definitely MUDHONEY. It'd be great if SHONEN KNIFE could do it.

Cake: There were rumors in the English press that Kurt had OD'd.

Courtney: No, that wasn't a rumor. The rumor was that we had both died.

Cake: ...and that you two were shacked-up in a hotel room for two weeks.

Courtney: Well, we were. It's Everett True's gossip column and he's not allowed to write about us anymore. He's written about us in his column for the past month an a half and makes shit up...

Bob: Well, you know that you were roll model for Flipside in '92.

Courtney: Yeah, what does that mean - I wonder?

Cake: That people actually voted for you...

Courtney: Oh, really... you mean it wasn't fixed! What do you mean "people actually voted for me"? I know that it comes as a shock to you that we do well anywhere!

Cake: No, no... it's not a shock. I just remember seeing you guys at real small clubs with not that many people

and now, it's like, "Wow!" It's just really cool to see a band get big, you know?

Courtney: Well, certainly with my attitude, I'm never going to be different or change. NIRVANA were supposed to do this Flipside thing and they hear "Corporate!" FUCK YOU! They changed the infrastructure of rock music, hopefully, or maybe they're a one-hit wonder like THE KNACK or KAJAGOOGOO, but even if they are, they're the teen revolution and every band that comes after is going to be considered "Post-NIRVANA".

Cake: Like the PISTOLS thing...

Courtney: Well, there's a commerce involved... they're the ones that wrote the songs at the right time. I don't think that it has shit to do with luck. I think it's lame that people come up to me and say how lucky I am. Fuck you, I'm not lucky. I worked hard. I hate that about L.A. "What did she do?" "How did she do it?" "Who did she fuck?" "Isn't it weird?" I mean, you don't get somewhere if you suck and it's not something that has gotten through to people's heads... I'd like to go to the next RIP party and get all the fuckin' rock stars and rapists and make them put a fuckin' snake in; strip naked in front of me and beg for forgiveness with guns to their heads for making women get hit jobs and hate each other, for making women feel that they'll be ugly if they play guitar or for making women competitive with each other and... I would shoot them!

Cake: BAM magazine is like that...

Courtney: BAM magazine picked our show, in a really tiny piece, and said, "Courtney has to prove that she's as angst-ridden as her fiancee," but if Kurt's band was playing with us they wouldn't say "Kurt wants to prove that he's as angst-ridden as Courtney". I mean, that just wouldn't happen. This is ridiculous... sexism... and it only happens in L.A. which is my gripe with L.A. It's like I'm considered accomplished because I have a "rock-star" boyfriend. That's so fucking lame that I can't believe it. I don't think that we are who we are and we've sold the records we have and written the songs that I've written to be invalidated or to have that taken away from me because whatever and there's another real scary thing when you've worked as hard as I've worked and to be in love with someone and to want to have a family with them and then to have the consequence of that be this fear that you're going to have your validity taken away from you.

Cake: The press can really be an enemy...

Courtney: Actually, the press has been really good to me. The real negative press that we've gotten is from the middle-half fanzines in America (OPTION and REFLEX) with bad album reviews. This is great because it would be horrible if it was all great reviews. It's good to balance it out. The only bad stuff that I've noticed is lately the things that come out of Inger's mouth and what Kat said in the NY Times and I was really blown away with that and they didn't print that so, the press has been really respectable! It's like white guilt. They deliberately make sure that we're not pitted against each other or who's going out with whom. When I went to last year's RIP party, I wore a Vietnam coat, no make-up and lots of zits. You go to the bathroom and see all this silicone. I've never seen this much silicone when I was a stripper. These women are victims of themselves. There's nothing that they can do. To them, the highest that they can achieve is getting a man who has money or a rock star and by not taking any power for themselves. I was trying to tell this German FUZZTONES groupie once, that by playing guitar and writing my own songs, I was therapeutically relieved, made to feel better about myself. I was able to play in front of people. I got more guys to like me than ever before. I mean, I tried to teach this girl three cords and she didn't give a shit - she just wanted to suck some FUZZTONE dick.

Cake: So, how do you think that you'll deal with parenthood?

Courtney: The reason that I decided to do this is because I got some money and the dad's got some money... and we'll get a nanny...

Cake: Ah, hah!

Bob: (laughs)

Courtney: There you go! I wouldn't want to be on welfare, let's put it that way. In a couple of years, when abortion is illegal, there's going to be a fuckin' civil war and, believe me, I'll be in the front line 'cause if I didn't have a choice, what would I do? I think unless a democratic candidate is elected and unless these fuckin' kids that bought the NIRVANA record vote, that's what will happen. The American psyche rules the global war. We have the strongest unit of money and we are the ones that start the wars, that grow the weed and then burn it because it's not "economically" feasible to feed Ethiopians. So, you get all these guys, and it's a total Patriarch society, growing up on rock music, GUNS 'N' ROSES, and growing up on "niggers and faggots". Now they're going out and buying this ideologically correct punk rock record and if these assholes don't get something out of it, to, at least, fuckin' vote, then they'll be freaks and the only reason that they bought a NIRVANA record is the same reason that they bought JAWS, the shark record. I was touring when that album came out and all these bands were so bitter - "It's so unoriginal," "They're just lucky." Now, it's like all these bands are scrambling to write pop songs. Christ!

ABOUT THE LOSS OF THEIR FRIEND, JOE COLE

Courtney: It's so fucking sick what happened to him. (killed by a mugger) I don't have that many friends and he was one of the last friends that I had left. Pretty mindless. He video-taped about forty hours of our tour on a bunch of tapes. There's this really great shit on there because he was so inquisitive and evil. He'd walk up to a 7-11 employee and go "Do you have the NIRVANA record? (Ha! Ha!) That was pretty fuckin' funny!"

ABOUT HER FRIENDSHIP WITH MADONNA

Courtney: MADONNA went off on NIRVANA, but at the end she said that she likes our record better, but it's not better. Apparently, according to her manager, she listens to our record all the time and she has a service that gives her all our press clippings. I was wondering if the clipping service goes out and buys *Flipside?* (laughs) and when I talked to her on the phone, she knew all these things about me - things that I said and things about Kurt. I'm going to the Grammy Awards with MADONNA. I don't know if Kurt'll go.

Cake: So, when they show a close-up of MADONNA, you'll be there?

Courtney: Uh, huh... and I'll look like shit, too! I already have the outfit - a slip, a sweater, thongs and no makeup (laughs) and I'm not going to shave my legs, either. MADONNA's actually really nice. She told me that we're both revolutionaries and she hates people thinking of her like she's WHITNEY HOUSTON.

Cake: Well, why doesn't she do something about it?

Courtney: She's trying. The label is for her and the only other band that she wanted was us and... that's an attempt! She wants to help the guy who did "Last Exit To Brooklyn" and publish BUKOWSKI. She's really kind of cool in that way.

Cake: I was thinking... the MELVINS have been mentioned in every NIRVANA interview and they should be happy with the press that they're getting...

Courtney: One thing that's important to do is to remember where you came from and to give thanks to those people. For example, I'm going to do a single with Long Gone John in the future. He put out our first single when all these people were saying "Oh, my god!" When people give me belief, I'll never, ever leave them in the dust. I don't have a problem with that. We're also going to be on a WIPERS compilation with NIRVANA, CALAMITY JANE and BABES IN TOYLAND and possibly also an ABBA compilation.

Bob: Al has a question he insisted I ask - he wants to know if you've changed your position on plastic sur-

gery... and it's concerning a nose job?

Courtney: Fuck you!... concerning a nose job. I think it's really lame to get plastic surgery to please a man or it's lame to get your breasts done or your nipples because this means that you won't be able to have sexual feelings about your breasts anymore - the nerves are severed. Al put a terrible picture of me on the cover of *Flipside* and it made me feel terrible. Not only did it make me feel better about myself after I got the nose job, but it made people treat me nicer. I don't fuckin' have a problem with it. I feel that my nose made me feel ugly and I did something about it. I'm pro-plastic surgery if it makes you feel good and happy about yourself. It's disgusting to see these young, beautiful girls get these enormous boob jobs so that they can make more money at a strip joint. I take better pictures now and feel more confident and what I say is taken as more valid than before.

ABOUT FAN MAIL AND LIVING IN L.A.

Courtney: Most of our mail tends to come from Olympia. I got a letter yesterday "You're my role model because you seem to get anything you want and because you're so controversial..." it's like, yeah, it's alright to get anything that you want and if you're scared that you're going to give in and if you're scared that you're going to suck their ass and if you're scared of the guys in the suits and if you're scared once they give you \$250,000, you're going to be complacent and act like a little pig, then you'll feel guilty about it. But, if you know that you're burning and you know that you're never going to give in... like in NIRVANA's case. They just did the cover of Rolling Stone, and I'll tell you one thing - Kurt never said one fuckin' word to them. On the cover, he wore sunglasses and a t-shirt that says "Corporate Magazines Suck." People just point their fingers at them and say "Oh, look at them wreck their equipment, isn't that contrived?" Fuck you... up your ass, you bitter asshole... you can't write a fuckin' good song. I mean, there's so many people in underground music and most of them are in it for the wrong reasons. I would understand getting into underground music because you're not satisfied with anything commercial. I mean, I chose to play punk rock because I am punk rock and because I believe in punk rock with all my heart.

Only in L.A. were we dismissed as a "one-dimensional vulgarious, petulant noise band. Only here... never, ever were we dismissed like that every place else that we played. We made an impact out of town because we created something and because we're different and authentic. I love L.A. a lot and I would rather live here than fuckin' Minneapolis or Portland. In Minneapolis, it's so totally unpretentious that it becomes pretentious. They intellectualize what they're going to wear or if they're going to do their laundry. Being really intellec-

tual creates a restrictive environment in which all the bands follow each other. I mean, you don't know how many bands are named after a welding instrument or a steel-toed boot! I think that HELMET and HELIOS CREED are great bands, but a band like TAR is quintessential what I was saying. There's this sort of Chicago/Albini thing going on now and this one record company lady took me out and said "You know, Courtney, for every Steve Albini, there's 5,000 kids!" and I looked at her and said "You know, I had to deal with this a long time ago... you don't have to tell me." I wanted Steve Albini to produce this record. I spoke to him on the phone and he was really nice to me. I think he's got the best drum sound on the planet, I mean he's a really good producer when he wants to be.



photo by Don Lewis

POSSUM DIXON

I was first introduced to POSSUM DIXON via their "Watch The Girl Destroy Me" Freak Scene 7". "Watch The Girl..." turned out to be one of those irresistibly catchy tunes one finds oneself humming along to while driving to work.... or while showering.... or while picking up trash on the 134 freeway. In any case, Possum Dixon are essentially: Rob Zabrecky - bass, vocals Robert Sullivan (Sully) - guitars & Celso Chavez - guitars.

interview and photos by



FS: The first time I ever saw you guys play live your arrangement was different.....

Rob: We had no bass at that show. It was like, minimal drums.... two drums, floor and snare. I mostly sang and played guitar on a couple of songs. It was our BEAT HAPPENING set. Minimalist Pop stuff.

FS: When was your single recorded?

Rob: Last summer. We recorded at Rush Riddle's house. It was a whole summer project. Three or four months.

FS: Who played on that? Was it mostly you and Celso?

Rob: And our friend Matt Devine. He's playing with Michael Quercio now. They have a band called the PERMANENT GREEN LIGHT. We had wanted to record and the opportunity with Rush came up. The single did well on KCRW. And KPFK. Andrea Enthal's

Twelve O'clock Rock.

Celso: I was in bed with my girlfriend at midnight, one Saturday night and I turned the radio on. And there it was, "Watch The Girl Destroy Me"! We had the best sex we've ever had after it played!

Sully: Was it as good for you as it was for me?

Rob: I don't like hearing the song on the radio. I'm afraid it's going to sound fucked up. You know, the vocal mix. I've heard it on KXLU a few times. Every time I hear it I get nervous. Cringe. That record's outdated. Right now we're trying to find an Indy to pick up a demo we recorded.

Sully: I'd much rather go the Indy route. But if Columbia Records called up tomorrow... God, that would be great!

Celso: No way. I wouldn't.....

Sully: It's pretty hard. The happening thing right now is heavy and loud.... I love a lot



of that. I go to a lot of shows. The grain is sort of against us, in a way. It's kind of a drag, but.... It's fun getting on bills with some of these bands. We've played with the VANDALS.....

Rob: That's where the Columbia guy saw us. The flyer said VANDALS, MENTORS, POS-SUM DIXON!

Sully: That was a fun show!

Rob: We were having a difficult time up there. These kids were making faces. They were a bunch of hard ons. They wanted to hear punk.

Celso: They were standing there with their arms folded.

SULLI: They kept yelling for "Want To Be A Cowboy". We should have threatened to do a jazz cover.

Rob: We did everything they didn't want to hear.

Sully: I thrive on that shit. The heavy looks and stuff.... right in your face.

Rob: The difference between us and other L.A. bands is we play

clothed and sober most of the time.

Sully: We do well when we play with.... like Black Angel's Death Song.

Everytime we play with them it's a good show. People who like that kind of stuff will like us. But, we'd like to play with other bands too. Bands that are, quote "not our genre".

Rob: Yeah, there's only a handful of bands doing alternative pop stuff. BEAT HAPPENING being one of them.

Sully: I'd love to play with that band. Another band I really liked was PAPER TULIPS.

They're really cool.

Rob: It's hard to get on bills 'cause we're pretty much doing stripped down pop songs. Other bands aren't doing pop. They just turn up as loud as they can.

Sully: Our delivery is pretty interesting.

FS: You guys play coffee houses and clubs, so you're pretty flexible.

Rob: It's the same set, just turned up louder.

Celso: With a little more aggression.

Rob: We used to have props. It used to be Celso and me and anyone else we could find. Michele from Jabberjaw used to be in the band.

Celso: It was a circus act.

Rob: Yeah, it was put together as a circus act. We'd do a couple of dramatic skits and then go into some songs. I had a coach's whistle..... a lot of times it would just fall apart. We didn't have a drummer, just bongos and stuff.

FS: How long ago was that?

Rob: A couple of years ago.

Sully: Sort of like Herpes. We're fine for awhile and then we break out in a rash of bad shows.

Rob: We played in San Francisco.....

Sully: We played the Chameleon.....

Rob: I was sober for a year, but up there I fell off the wagon.

Sully: We did that whole show... drove from L.A. to San Francisco in twenty-two hours.

WSL



Cake: Introduce yourselves to the readers....

Pete: Ok, my name is Pete Stahl and I sing and play guitar and I was in a D.C. band called SCREAM.

Cake: Gee, I've never heard of SCREAM - just kidding

- How many albums did you put out?

Pete: I don't know....about five or six...there's a couple of European live records...albums here...a couple of singles and some compilation cuts.

Cake: How many years were you in the band?

Pete: About seven or eight years...maybe more.

Cake: Wow, that's a long time. You've been involved in music for long before that?

Pete: Since I was real young. My father's in the business as well.

Cake: What did he do?

Pete: He managed rock 'n' roll bands in the '60's.

Cake: Any names?

Pete: The Hangmen, a D.C. band. They had an album

out on Monument Records and this band called Graffiti. You can still find Hangmen records for twenty to twenty-five dollars at used record stores.

Al: Al Bloch, bass guitar.

Cake: Any previous bands that you were in?

Al: Lots. Concrete Blonde.

Pete: Not the real Concrete Blonde?

Al: No, the other Concrete Blonde! I was on the second album, FREE. I didn't have much to do with it.

Cake: Yeah, Jonnette's "dictatorship".

Pete M.: I'm Peter Moffett. I play drums and I was in the BEATLES and KISS. I invented Punk Rock.

Cake: Oh, yeah! You were the drummer before Eric Carr!

Pete M.: Yeah, I invented Punk Rock and played in Government Issue for a while.

Cake: How many records did you play with them on?

Pete M.: Two full length albums and a whole bunch of

compilation cuts and I was with them from '86 until we broke up in '89.

Cake: So, you're officially broken up?

Pete M.: Yeah, but if I could have the opportunity to plug something...when I was home over Christmas, me, Tom Lyle and Jay Robbins went into the studio and recorded three songs. I think two of them are going to come out on a single and the name of the project is ROLLKICKER LAYDOWN. Check that out!

Cake: So, when is that coming out?

Pete: I thought it was going to be called POKE HER IN THE FRONT, LICK HER IN THE REAR.

Pete M.: It was going to be called that. It's gonna be on DeSOTO Records and Dischord might have a hand in distributing it...

Al: Also, Franz Stahl is in the band and plays guitar...the missing member.

Pete: Yeah, we're not a "power trio". Me and my brother

Wool is a new L.A. band composed of ex-members of Scream (Franz & Pete), Government Issue (Peter Moffet) and Concrete Blonde (Al Bloch). They have more of a "rock and roll" approach than their previous bands, but they have not lost any of their attitudes towards the conforming pastures of the "outside" world, and, as the interview proves, they are fuckin' nice guys who don't mind joking around a bit. Onward...

Wool were interviewed at the Highland Grounds coffee shop on Feb. 11, 1992 during the "storms" of L.A.

were in a band called PEE SOUP - an ongoing project. We go in the studio and record a tape every so often. Me, Franz and Ken Stacks used to be in Scream. Also, Ian MacKaye plays bass and Don Fleming plays guitar and this other guy, Malcolm (who used to be in the Velvet Monkeys) plays keyboards, but the band belongs to Joey Pee and we're his back-up musicians.

Cake: How long has WOOL been together?

Al: (to Pete) Why don't you tell the story of how you got stranded in L.A.?

Pete: I don't want to tell that story. If anyone's read the NIRVANA stories from the past couple of months, then they know how SCREAM broke up.

Pete M.: I met Pete through Dimwit, who plays drums for the FOUR HORSEMEN. He used to play for D.O.A. and other great bands...

Al: and he played in a legendary Vancouver band called POINTED STICKS (as he spills coffee on his shirt)-Jesus Christ!!!

ALL : (Laughter)

Al: For you readers, I just stained my white T-shirt with coffee like I usually do when I drive around. I met Pete Stahl through Dimwit and I was, at this time, writing for Paul McCartney for his...

Cake: So...you guys basically know the BEATLES?

Al: And I met Dimwit at Aron's Records and he told me some guys from D.C. wanted to start a band...and would like to try out for them. I had been trying to put something together in L.A. for a while, but I couldn't find anyone that I liked, so I found these guys last year.

Pete M.: We've only been around since April of '91.

Pete: We're just a BABY!!!

Pete M.: And we played our first show in June.

Cake: Why L.A. and not D.C.?

Pete: Why not?

Cake: Well, 'cause you said that you were stranded here.

Pete: Basically, my sister works at the Tropicana and supported us real well and kept us going...thanks to her...and we came out here, hung out and it...happened...but, I'd like to go back home and play a show soon.

Cake:...and since you know FUGAZI and NIRVANA, they can get you shows.

Pete: Yeah, we're going to brownnose our way through the country.

Pete M.: and name-drop along the way...

Pete: and drop a lot of other things, too.

Cake: What are your influences?

Pete: I like Blues singers...I always have. I like Greg Allman. (laughs) The ALLMAN BROTHERS are one of my favorite bands and I like a lot of Punk Rock, as well.

Cake: Do you have a demo?

Al: We have a single on Buzz Ozboune of the MELVIN's label, FUCK YOU Records and we're the first band signed to the label. It'll be out on the last week in February and it consists of two songs, "Little Darlin'" and "Medication". We're also going to be on a Jabberjaw/Piece of Mind box set that Gary (of Jabberjaw) is putting together.

Cake: Who produced the single?

ALL : Scott Reed from the OBSESSED.

Al: They're a great live band.

Pete: and originated in D.C. as well.

Cake: Are your songs about any particular subject or...

Pete: We all write the songs.

Cake: Sort of like a VAN HALEN thing, huh?

Pete: I guess so. (Laughs) I've never thought of that. My brother and I are of Dutch descent, so maybe you're right...

Al: Yeah, I'm the "Michael Anthony" dude...

Cake: Are your songs about anything in particular?

Al: Well, they're sort of "our lives are..." and not about any one thing.

Cake: Do you think that having NIRVANA's album doing so well will help other bands playing that type of music?

Pete: I think that it's too early to tell, but it will open up new avenues...but, the way the music business works is that they capitalize it and then assimilate it into the mainstream and then it starts all over again. It would be cool if radio could open up and we could hear cool bands like NIRVANA and HOLE on A.M. radio. It'd be cool if Ray Stevens could be heard again in TOP 40 radio.

Cake: Do you like playing clubs more or big places?

Al: (to Pete) Why don't you tell the story of how you got stranded in L.A.?

Pete: I don't want to tell that story. If anyone's read the NIRVANA stories from the past couple of months, then they know how SCREAM broke up.

Pete: I really liked playing the Palladium with FUGAZI. It was probably the funnest big show that I've ever played. A lot of it has to do because FUGAZI's got the power to dictate what they want at the shows. The door price creates a different vibe, which is cool. I don't usually like playing those big shows because you lose the connection that you have with the audience and bouncers beating people up...FUGAZI can't really play clubs as much because there'll be too many people and too many problems...they need a place with space and where people can come up with the insurance money. I prefer playing smaller places, but I definitely don't like the Teaser and Raji's, which is a cool place to play, has a door dilemma...21 and over...we didn't know that...and they charge three dollars more for the 18 to 21-year olds...

Al: They claim if they charge three dollars more it'll make up for the money that they lose at the bar. It's such a joke! Younger people are getting penalized for their age. It's such a joke that they think that's fair.

Pete M.: From a musician's point of view, it's cool to play a place where there's enough room to move around without being cramped and in which the sound is good...that's the advantages of places like the Palladium and the Roxy. It sucks, though, if the club has a steep door price and that the bouncers can be assholes. You're kinda stuck.

Al: You have to make the best of a situation for you and

for your fans. In L.A., though, there's not really a place to play all ages shows. That's why I like Jabberjaw. I hope that they reopen soon.

Cake: Any bands in L.A. that you like?

Pete M.: The OBSESSED and DICKTIT!

ALL: We really love DICKTIT!

Pete: The OBSESSED, TRI-STATE KILL SPREE, SEIZURE SALAD, L7...we've only been playing for a few months and we haven't really played with that many bands yet.

Cake: Any gripes?

Pete M.: Fuck Pay to Play and putting ads in magazines to get your band known. It's so bogus and condescending and such self-congratulatory shit!

Pete: I feel that the scene is really segregated unlike back home. I'm surprised that in a city of this size we don't see more minority or latino punk rock bands. It just seems kind of segregated. In D.C., the big scene wasn't Hardcore, but GO-Go was. 15,000 kids would show up to a GO-GO show.

Pete M.: L.A. has an advantage in that you can play every day of the week at a different club if you really want to and to a different audience, as well.

AL : One thing that I like about L.A.'s Underground scene is that there's a lot of good bands. Unfortunately, the spotlight is on the GUNS 'N' ROSES type of bands. Up in Seattle, the spotlight is real big on them and everyone gets to see new bands all the time. They're judged really quickly before they have a chance to play around and that's the attitude people in L.A. used to have years ago.

Pete M.: Hollywood seems to be a melting pot for different types of music.

Cake: Influences, Al?

Al: God, I don't know. Greg Ridley from HUMBLE PIE and Dee Dee Ramone...what difference does it make?

Cake: And, you Pete?

Pete M.: I would say that every drummer is sublimly influenced by Keith Moon and John Bonham in one way or another. The guys that I like now are Rat Scabies - one of the most under-rated drummers ever and Matt Cameron of SOUNDGARDEN, he's a machine and the guy from PRONG.

Cake: What would you like to accomplish by the end of this year?

Al: Get some records out; play around a lot.

Pete: We accomplished a lot so far. I'm really happy. We'd like to practice more, write more songs and do some good things. We did a benefit for the Mission at Jabberjaw. We also organized this benefit with Johnny Vargas at AL's Bar: Project Angel Food.

Al : It gives food to AIDS victims.

Pete: I think that it's important that bands give to their community because that's where they started and you also expose more people to your music that wouldn't necessarily show up...it's not just a show!

Al: Yeah, people and bands should open their eyes to what's going on around them...

INTERVIEW BY CAKE

TO REACH WOOL, PLEASE WRITE TO : FUCK YOU RECORDS 290-C NAPOLEON STREET SAN FRANCISCO, CA. 94124 and the single is \$3.00 PPD.

There is kind of a funny story about how this interview came into being. I was in Philadelphia, PA, on February 10th at the airport, waiting to catch a flight back to LA and realized that there was a stop-off in Milwaukee. Luckily, I ALWAYS carry a copy of FLIPSIDE everywhere I go with me, so I started reading through it.

While admiring everyone's astounding grip on the English language, and being carried away like a Caigon bath with all of the excellent journalism, I came upon my Naked Aggression record review. I looked at the contact address—and I don't know if this is prophecy or WHAT—there was their address AND their phone number!! IN Madison! CLOSE to Milwaukee!!

This was much too cosmic not to pursue, so I dialed up the number and talked to Phil. He said that he and Kirsten would meet me at the airport. Smug with my good fortune, I went to grab a cup of java.

The clock in the coffee shop was 45 minutes too slow (one would think they would have a better grip on these things) and I didn't have a watch. Consequently, I missed my flight. The kind person behind the counter booked me another one—same stopover in Milwaukee, but instead of 1 hour like my original flight plan, this one was for TWELVE! I called Phil back, he said, "No problem," and I got on my flight. Arriving in Milwaukee, they drove me back to Duane, Duwayne and John's house and the interview was on!! (By the way, thanks for the hospitality dude! I will NOT forget it!!) Anyway, here is what transpired:

Thom: It's not very often that I run into a band whose name absolutely describes them so perfectly. I mean, when I saw the cover of the 7", I was like "Naked Aggression, oh great... what's this?" Then I put it on and it was NAKED AGGRESSION. So, I guess my first question is: What came first, the band or the name?

Phil: The band came first by a couple of months.

Kirsten: Phil and I—Phil was in another band and I used to watch him rehearse and stuff and I thought that I could do just as good of a job at singing, or better, so we decided to start a band together. We just started playing tunes and writing words together and looking for a band to play with, like a bass player and a drummer.

Thom: How did you find them?

Kirsten: Um, just by advertising all over town and with flyers.

Phil: Yeah a lot of flyers just asking everyone we could find—even people like in the street, walking up to them, asking them if they played drums... and most of them didn't know what we were talking about.

Kirsten: ...and then there was all of these heavy metal drummers that come over with their double bass drums and it just didn't "fit in" with what we were trying to do. It was pretty funny.

Thom: How did you come up with the name "Naked Aggression?"

Phil: We had a lot of other ideas for names. We thought about it for about a month and wrote down like HUNDREDS. And nothing really hit, and then we thought up "Naked Aggression" and that was during the war. That was when the United Nations invaded, well not invaded but—

Kirsten: LET the US invade Iraq...

Phil: And George Bush was always saying, "Naked Aggression" in a lot of speeches.

Kirsten: And it was so hypocritical because OUR country has such an aggressive military. And all of a sudden we hear this guy saying, "We have to defend ourselves against this naked aggression," DEFEND ourselves!

Like, WHAT is he talking about??!

Phil: It also fit the style of music, because all of the people we played with—we were always playing as hard as we could and as fast as we could. And the lyrics are aggressive. The music is aggressive, too.

Thom: When did the project come together?

Kirsten: Well, the whole thing got together last January, a year ago January.

Phil: But me and Kirsten formed kind of two summers ago, she was in Rome and I was in Los Angeles, like living there. She was playing in an orchestra over in Rome and we were talking over the phone and we thought up the idea of her singing. And I had just broken up with my band and went to LA to work for awhile and we just started writing songs and talking about—like over the phone and then we got back here and moved into a house together we like practiced every night.

Kirsten: That was about a year and a half ago...

Thom: So then, this whole thing was just a natural thing to you... the lyrics, the hooks, the music? Why don't you tell me what YOU think your lyrics mean?

Kirsten: The anger, the feeling of anger and frustration comes naturally, but putting them into words is kind of difficult. And that's where Phil and I collaborate together because he's good at rhyming and rhythmic patterns and making sure that the words WORK. And I'll spout out ideas and then he'll spout out ideas and then we'll just take what we like best out of what we've written down and re-word it and yeah, the anger about societal constraints and the governmental system is very very REAL. Frustrating.

Thom: Let's talk about the 7". How difficult was it for you guys to actually put this out? You put it out yourself?

Kirsten: Yeah.

Phil: Yeah the first pressing we put out ourselves. It wasn't THAT difficult. It took awhile before we found a studio that we liked and then we found one in Cabbage Grove that was pretty reasonably priced.

Thom: Was it 16-track?

Phil: Yeah. It was in a guy's house. He was just in the process of building it.

Kirsten: We found him and we just saved up enough money from working our shit jobs as cab drivers and janitors.

Phil: You two are the cab drivers?

Kirsten: Yeah...

Phil: The other two guys are waiters in an old folks home right now.

Thom: Where are they right now? Are they working?

Kirsten: They WERE working, but they are still in high school so they have school tomorrow.

Thom: How old is everybody in the band?

Phil: Nate [bass] is 17, Cyrus [drums] is 18.

Kirsten: I am 21.

Phil: I am 22.

Thom: God, I am 25. I am over the hill!!

Kirsten: You don't LOOK it, man!

Thom: Do I look older?

Kirsten: No you look younger. I thought that you were in your teens. Most people think that I am like 16. People ask me if I am 14. I don't care. I am GLAD that they think I am that young!

Phil: People think that I am stealing the cradle.

Thom: I thought you were 17 from the picture on the sleeve... so, where did you find Nate?

Phil: Nate, well he had come over to our house a lot, like last summer.

Kirsten: With Cyrus.

Thom: So Nate and Cyrus were a package deal, then?

Kirsten: Yeah.

Phil: We were playing with some

other people before we met Nate and Cyrus. Starting in January [1991], we started playing shows with two other friends of ours who kind of came together as a rhythm. We played together like up until the summer and then our drummer broke both of his arms...

Thom: HOW??!

Kirsten: A fall.

Phil: Yeah, he was drunk. We went to a bar and got really drunk and I left and like a half an hour later they were sitting on top of poles and jumping off of the poles trying to steal letters from a movie sign. And he fell down with both of his arms behind his back. Fell about 10 feet.

Kirsten: And that was the second time he had broken them. He had to go to the hospital, get surgery...

Phil: He was in the hospital for a little while. He told us—he just graduated as a journalism major, and he told us to just go ahead and get another drummer because he didn't know where he was going to be moving to. He just told us to get another drummer. And then that same week, right after our drummer got out of the hospital, we went over there and he had kind of like a party to celebrate his getting out of the hospital. That night our bass player broke HIS wrist.

Kirsten: He couldn't remember how because he was so drunk.

Phil: He blacked out...

Thom: You guys are a little accident prone, huh?! [laughter...]

Phil: Yeah. So our bass player, he went back to South Carolina.

Kirsten: —where he moved from his home. He was a college student. And then ummm... Nate and Cyrus always came to our shows and would hang out, sometimes help us load equipment... etc. So they just joined.

Thom: Who did the artwork?

Phil: Cyrus did the artwork.

Kirsten: He did artwork for us, like the logo we have with a arrows...

Thom: Is this the line-up that you are comfortable with?

Phil: Oh yeah. We're working out great.

Kirsten: We get into it,



we're all into it. I mean, we have similar political views, you know... and so it is easy to have them help us with words if we need help...

Thom: Aside from you [Phil], has anyone else in the band taken lessons? Have you ever taken vocal lessons?

Kirsten: Right now I am taking voice lessons, and I sing in the university choir. But I was originally a french horn player my whole life, I was brought up in the classical musician camp and orchestras and I would play the french horn in orchestras, performing arts, high school. And I got to college and after awhile I couldn't take all of the elitist bullshit that you had to deal with in an orchestra— you had to kiss the conductor's ass, the teacher's ass, everyone's. They were real snots.

Phil: The french horn. There's a lot of politics involved with it.

Kirsten: Yeah, and I just started singing punk rock music because I could totally let go and express all of my feelings. People would accept me for who I was, I didn't have to try to fit into this uptight classical musician—I didn't have to conform. I could be myself. We just got together and this is just what came out of our systems. How was it for you [Phil]? You just wanted to do punk rock or what—

Phil: All through high school I was in bands, punk rock, playing things just—fast. Just 'cause, you have so much energy and it is just such a great release. I just really loved it. When I got to college, I was in a band the first semester, then I dropped out and didn't play anything for a couple of years except for classical guitar, and then a couple of months before I met Kirsten, I got into another band and we were playing out and I just kind of realized that I would rather play punk rock music, which is what I had grown up with, instead of classical concerts. If just because of the crowd. At classical concerts it is mostly older people...

Kirsten: Everyone's quiet.

Phil: Everyone is completely quiet and still and they clap no matter what, whether you're good or bad. If you are really good, then you get an ovation. I just didn't get much out of it, out of playing in front of those people. I get

just as much satisfaction playing classical guitar by myself, but punk rock—I like playing that style of music a lot.

Kirsten: It is so rewarding from the audience... if they like you they show it. They'll be FUN, they'll be REAL, you know—they'll interact with you...

Thom: I am gonna go down the list of songs on the record... let's start with "They Can't Get Me Down." Just say whatever about it.

Phil: Musically, I had the opening riff which I thought was fairly catchy because it starts with like an E-major and it kind of goes up the progression and instead of hitting the high, it goes back down and starts over again. It is like a real flowing chord progression. Plus it has a really heavy downbeat so people can move to it. I think it drives a lot. And I like the message a lot. It has more of an uplifting message—we're not preaching down to people like we know more than anyone else. It is more like words of encouragement. They make me feel good when I say them: "They can't get me down" it is just like—

Kirsten: Yeah, it is just like your boss, you're, you know, authority... they are always on your ass about, "Do this. Cut your hair. Wear these clothes." And the government saying that you have to pay MORE taxes. You can't drink unless you are this age. So many people got depressed and apathetic.

Phil: Yeah there are so many people who get apathetic.

Kirsten: It's like, "Don't let them win! Don't let them rule your life! Don't let them break you!"

Thom: "Don't worry you're not alone/WE'RE WITH YOU/We understand how you're feeling..."

Kirsten: So many people feel so alone and isolated and they're not. There's people maybe in the next town over— someone, somewhere, feeling just as isolated and freaked out and wondering why, why, "Why does my father have to drink? Why does this have to happen?" And they FEEL anger. And they might feel ashamed for feeling angry and wanting to hurt somebody... but you know, everyone gets upset and has those feelings but it doesn't mean you have to do it. It is just a positive way of expressing frustration.

Thom: Do you feel that there are other channels and

that this could be one of them? Is it for YOU?

Kirsten: For me, I have a really bad temper and for me, I can channel a lot of energy through my singing in a positive way instead of yelling at someone or arguing with Phil or something.

Phil: I get a lot of ideas when me and Kirsten argue. Because we get in some pretty hefty arguments and I would just be really upset...

Thom: Well, you're human beings in a relationship... I could tell you stories about how weird I get...

Phil: We're really honest with each other... it's one of the first things that we agreed upon. Like no matter what, we have to say it, we just say it. Even if I know it is really gonna piss Kirsten off by telling her. Things build up and get really bad if you are not honest the whole time, so we get in a lot of arguments and we always speak our minds to each other. It freaks a lot of people out.

Kirsten: Yeah, anywhere. If we have something to say, we don't care where we are, we will like argue. And people are like, "What the fuck?" It sure is better than hiding your feelings.

hil: After a lot of arguments I will get ideas and I will be able to channel it through the music.

Thom: "Why Do They Fuck Up My World?" Elaborate on "They..."

Phil: First of all, big business...

Kirsten: Business, government. Big business and drug lords and government—they take all of the money for themselves.

Phil: There are a lot more people that fuck up the world, but those just came to mind.

Kirsten: It is mostly about greedy people. People that don't wanna share, you know, in big terms, like people that have all of this food stored away in warehouses and they won't give it to starving people because they won't make money off of it. These people fuck up so many peoples' lives...

Phil: The whole value system is just so messed up. They think that money can buy them happiness instead of trying to make friends and trying to get happiness from other people, through friendships. They would rather just have the money.





Kirsten: Yeah it is like humans aren't as important as money and those people fuck up—those greedy people and selfish people and money-oriented people fuck up our world by having that attitude. "This money is more important than that starving human being over there. I don't care about them." They don't understand how awful that is—what an atrocity that is. They don't understand the pain that they are causing other people, and if they do, they just don't care.

Thom: Could you subscribe to the theory that human beings only learn through suffering? And it is the ones who do not suffer that do not learn—or at least learn against all odds? Or do you disagree with that?

Phil: Well, it is a lot easier if people have been through something. If people have suffered, it is a lot easier for them to sympathize with other people suffering because they know exactly what it is like. I guess that if you are talking about people who have lived a really rich life their whole lives, sheltered from suffering they wouldn't sympathize as much. Yeah, I think there is truth to that.

Kirsten: There is some truth, but at the same time, anyone can like learn, if they have an open mind...is that what you are asking? You don't HAVE to suffer to have empathy and understanding...

Thom: Yeah, I am asking whether or not you disagree with that statement.

Kirsten: Yeah, there is truth to it.

Thom: "Break The Walls." Walls... I know it is pretty straight-forward in the lyrics, BUT—say it right here [tape recorder]...

Kirsten: I guess that part of it, "Burn the church," I was brought up in a very religious family. We were always going to church. Religion just divides so many people. There are so many wars just because someone believes in a different god than me, or you, and it is just like—there is all of these barriers put up because, "Oh, that person is different than me, they're a different color than me. They have a different religion than me." And that is like a WALL. They put up a barrier. They don't want to know that person. How would you [Phil] describe it?

Phil: The walls being kind of like the subdivisions. And you just gotta break down the subdivisions because we're all just humans on this planet. But there is just way too many subdivisions. Religion being a pretty good one.

Thom: Yeah, like we divide ourselves into continents, then countries, then states, then counties, then cities,

then suburbs, then neighborhoods, then houses, then duplexes and apartments, then from each other. Even within the punk culture we do it. It never ends...

Kirsten: Yeah, I was at the store the other day and this guy came up to me and said, "You have a punk haircut, does that mean that you're punk?" And then he looked at Phil and said, "Well, you don't even look punk, you don't even dress punk. WHY are you guys friends?" People. That's the barrier right there. People judge others on how they look. There

are a lot of cool people out there that don't have a mohawk. It just doesn't matter what you look like.

Thom: The first song that you guys wrote together was "Angry," right?

Kirsten: Yeah, that was the first one.

Phil: Yeah it was the first one that really turned into a song. When we first started it was really hard because we didn't really have any words at all.

Thom: Was it hard to write that first song? Did you have to figure out how to work together?

Phil: Yeah.

Kirsten: But the words came really easy to that, and the music—

Phil: The words came from—you had a notebook full of ramblings that she had written when she was in Rome and then she came back and I came back from LA, she had a notebook full of how she was feeling. That was right when you went on "the pill." [laughter...]

Kirsten: Yeah, it was fuckin' with my hormones.

Phil: You were freaking out...

Kirsten: I was freaking out like really bad...

Phil: Anyway, it took awhile because I didn't want to use anything that I had used in the past, from other bands. So completely starting over was fairly hard.

Kirsten: But at the same time it was—I mean that was a really FAST song. Most of our songs take longer to write NOW.

Phil: Yeah, that seemed pretty quick. It wasn't too hard, but when we first started practicing together we would argue quite a bit. I would try to explain and I would get really frustrated, because I couldn't quite explain what it was that I wanted to do... I didn't want to tell you HOW to sing, but—

Kirsten: Yeah because I had NO vocal training for like rock music ever, and so I couldn't sing in the light voice, I had to sing in the heavier voice or else it won't cut through. You have to sound ANGRY here, not like Cinderella.

Thom: Well, you're definitely going off a bit, you know?

Kirsten: Going off as in being pissed?

Thom: Yeah, it's like you're stomping your feet in frustration in the studio...

Kirsten: I do it in real life. When I get angry, it's silly. It's like a temper tantrum.

Thom: Are you the kind of person that just turns colors and has steam coming out of your ears?

Kirsten: I seriously WILL jump up and down and throw things.

Thom: Do you do that on stage as well?

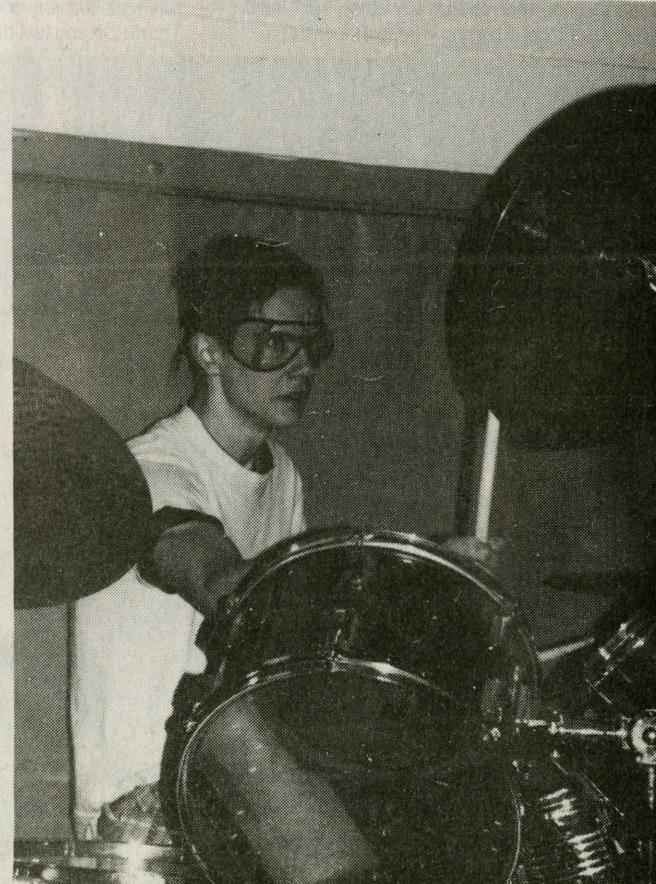
Kirsten: I am a little more self-conscious on stage. Not because I am nervous but because it is hard to feel an emotion on demand. You have to psych yourself up, like, "OK, this is a song about being angry..." whereas when we argue, I am really angry right away, I don't have to—

Phil: We played that song—when we first wrote it and were playing it we were angry, from fighting about it—

Kirsten: When we WERE really angry, then it would sound good because it WAS anger.

Phil: But I think that a lot of people can relate to the song.

Thom: I find it almost ironic that the last cut on the record is "Censored Truth," because I am sure—especially after travelling and running around with the DWARVES,



I have definitely seen some VERY conservative scenes that actually might have a problem with some of your lyrics. So, tell me why it is there...

Kirsten: At the time, there was [is] just all of this censorship going on—with the war going on...

Phil: It was written during the war. The media blackout that they had during the war... where they had the three days where nothing could be sent back. That was just SO wrong.

Thom: It was such a joke... I agree.

Phil: It WAS a joke, but it was really infuriating, though. I just can't believe that they did that. That goes completely against—

Kirsten: Yeah, who knows what really happened? Who knows how many people really got slaughtered? There is hardly any footage of what really happened.

Phil: I would watch TV for a little bit while the war was going on and they made it out to look so great, with all of the neat effects and stuff.

Kirsten: It was so "clean..."

Thom: I know, it's funny how they say, when you kill one of your own guys, they call it "Friendly Fire." Not very friendly to me! Or "Collateral Damage," which is nothing more than INNOCENT civilian deaths. How they just soften the blow SO BAD. It DISGUSTS me.

Kirsten: It's not real. It's not real at all.

Phil: The way the media presented it all was just, I don't know...

Thom: Upwards of 200,000 people DEAD. Comprehend it. Re-elect Bush.

Kirsten: Also at the same time there was stuff going on with JESSIE HELMS and the PMRC. The stuff with 2 LIVE CREW. I don't like their words, but if that is what they want to sing about, that's their business. Not anyone else's. I don't agree with them, but—

Kirsten: Yeah but for someone to say, "You can't sing this," THAT'S ridiculous! I don't like how the DWARVES will be sexist towards people whether they really believe that stuff or not but if that is what they want to sing about,



I am not gonna arrest them or something just because they are singing about that shit. That's their right.

Thom: Ok. Now that we have clarified all of the problems—all of the topics you focus on as a band, let's discuss some of your ideas of what the solutions might be to some of this stuff... for example, HOW could you break the walls down?

Kirsten: Well, one way that you can break walls down is through music. Everyone in the world listens to music of some kind or another. Music can bring people together...

Thom: It's an extremely powerful communication tool, for sure.

Kirsten: I mean, it doesn't change our political system or anything, but it can give people some happiness for a half an hour or so.

Phil: Yes. Music is a universal thing. It can breakdown language barriers. A lot of barriers.

Kirsten: When you are playing music, you are sharing with people, and they are sharing with you. You feel like you KNOW them, even if you haven't met them, you know them. Because of the music.

Phil: If Christians followed some of the words that Christ actually SAID, and if Christ did walk the earth, then some of the things that he said, like "Turn the other cheek..." if Christians would follow their commandments and weren't so hypocritical, "If someone hits you, turn the other cheek," then there wouldn't be all of these wars over religion.

Kirsten: I still like to go to protests a lot, and I'll sign petitions. I don't know if they do any good or not, I like to be politically active, but—I used to be a member of the ISO, the International Socialist Organization and I realized that it was exactly like the Christians; they BELIEVE in MARX.

Word for word. They don't doubt anything he says.

Thom: So it is a "political religion."

Kirsten: Yeah.

Phil: They have solutions but I don't know if I agree.

Kirsten: I don't know if there IS a solution.

Phil: One solution—an analogy: there are so many rivalries everywhere—rivalries between schools, like when you go to a football game. All of a sudden, two schools in the same town are like rivals and just have bad feelings towards the other one where a particular state football team will play another state's football team then those different schools get together and then they have bad feelings about the other state. It just keeps going up and up in levels and unless there is some other major threat—maybe an environmental threat would bring all of the different countries together. Then they would have something to fight AGAINST, or fight FOR.

Thom: What do you think it is going to take?

Phil: It will take something really really drastic.

Kirsten: Sometimes I think that things aren't going to change until the United States starts collapsing, power-wise. Because they have such control, BUSINESS control, over the whole world. And they keep on putting down any other form of government that is different. But I don't know. Sometimes it seems like a vicious circle. Other times I think, "Well, maybe we CAN overcome all of this," but other days I am just like, "NEVER!!" haha.

Thom: Talkabout your NEW EP. Give me the run-down on it.

Phil: It should be coming out March 1st. Broken Records. Distributed through Mordam. If everything works out ok. We just sent off the cover art today. So I don't know, it might be delayed.

Kirsten: Yeah, we paid for the recording and Michael is paying for everything else.

Thom: Was the second recording on 16-track as well? Same studio?

Kirsten: Same studio.

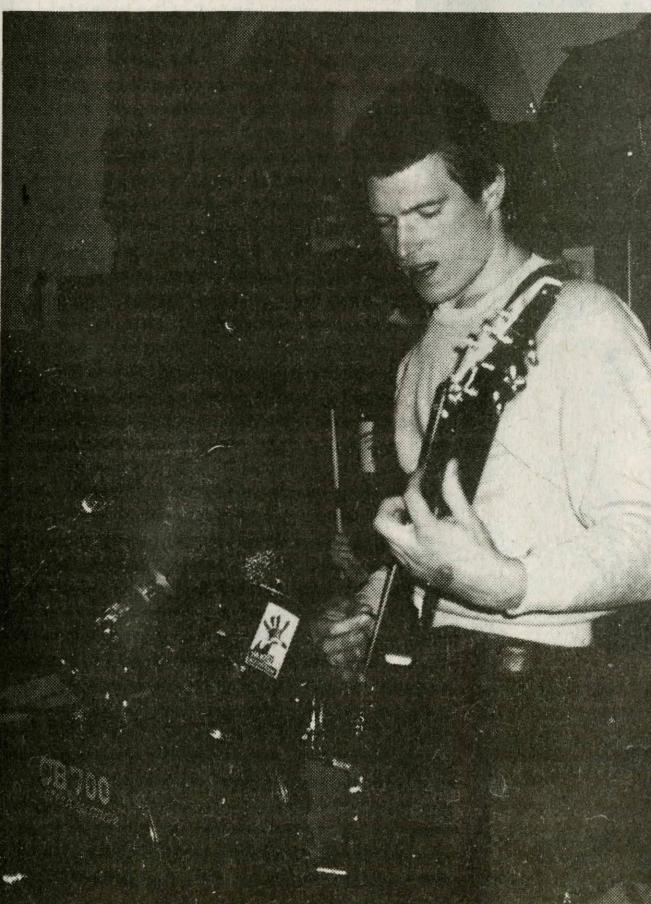
Thom: So, it is going to sound pretty much the same as the first?

Phil: Pretty similar.

Kirsten: Phil has a new guitar amp, though. And it sounds SO MUCH better. My voice has improved because of my voice lessons. It's stronger.

Thom: And then you are gonna try to put together a tour, too, right?

Phil: Yeah, as soon as the other two guys get out of high school. This summer.



PAUL BEARER!

PAUL BEARER--an instrumental force in the early gore-rock scene. This man fronted the SERIAL KILLERS who just about single-handedly paved the way for bands like GWAR and HAUNTED GARAGE. He is now involved in a project called 3 FOOT ACID. I caught up with him in Philadelphia, PA on February 9 and turned on the tape recorder... -Thom

Thom: How long have you lived in Philadelphia?

Paul: Well, I was born and raised here. I am 31 now. I've lived here pretty much my entire—I grew up in the suburbs of Philadelphia. When I was young, my parents like made enough money to live the "Jewish-American Dream" and moved to Cherry Hill—you know: land of malls and suburbanites. I lived basically immobile teenage years as a complete misfit. The only people who were friends with me in high school were the kids in the special education class. I was a complete social outcast, really small [physically], constantly picked on, you know. But VERY gifted scholastically.

Thom: What was it about you that you think might have caused that reaction in people?

Paul: I was really, small. I didn't like, you know, fully develop. I was a late bloomer, you know? And there is nobody crueler than children, and anything that they can pick on you about, they DO. And there was just lots of room for them to pick on me—and I just didn't fit into any of the "clicks," I wasn't brilliant enough to hang out with the eggheads. I didn't do drugs—yet, so I didn't hang out with the burnouts. I was basically a round peg in a square hole. I just didn't fit in with the whole thing...

Thom: Did it bother you at the time? Was it traumatic or did you not give a shit?

Paul: I think at that time I was happier by myself, but my parents thought that I was—they worried for awhile that I was gay because I never had any girls calling and I never had dates. I mean they couldn't figure out why I was in the bathroom like for 20 minutes after dinner every night with a Penthouse magazine. For some reason they were worried that I was gay because I could never get a date. But just basically, I admitted defeat.

Thom: You didn't even try??

Paul: The girls just didn't have any interest in me. I was like too weird for them. Then like the summer before my senior year, I met this guy—this was in '78, who had just gotten back from England and like turned me on to punk—the first DAMNED album and shit like that and like SHAM 69.

Thom: When it was fresh...

Paul: Right. This was like summer of '78. It was kind of just happening.

Thom: What made you get into music?

Paul: Well, I always liked music and for some reason I always tried to like the bands that nobody else seemed to care about—the more obscure bands. For awhile I was really into progressive music like GONG and like SOFT MACHINE—stuff that was inaccessible, you know? Not as widely accepted. And then I got into punk. I like cut my hair and basically showed up for my senior year in high school with spiked hair and an earring—weird clothes, listening to like SHAM 69 and, but at this point I had heard like—that summer was like the blossoming—I discovered marijuana, pussy and punk rock all at the same time.

Thom: WOW...

Paul: That basically led to the demise of my educational career, like after I graduated from high school, I went to college in DC in '78 and before I even learned WHERE my classes were I was already FULLY emerged in the scene... going to see BLACK MARKET BABY play at parties and shit, you know? SOA and TEEN IDOLS—

I've seen 'em all. I've seen the BAD BRAINS when they were just starting out and shit...

Thom: What time did the SERIAL KILLERS come about?

Paul: See, I've never really entertained thoughts of being in a band—EVER. I was always happy just being a fan, you know... but basically in 1984, I became friends with a band that was here called the BUTCHER BROTHERS and they relocated to San Francisco, and I went with them because I was fleeing from a really horrible psycho-sexual situation that was happening to me back here. And I thought that the best thing for me was to just leave town. So I moved to San Francisco and when I was there I met TIM from CONDEMNED TO DEATH, and we became close friends. HE was the one who thought that I had the potential to be in a band—that I was quick-witted and verbally fast on my feet, you know. Even if I couldn't be a great singer he at least saw in me the ability to be a really good "entertainer." At this point in my musical development, I am already at the point of making contingency plans, where if this next project [3

with is: I come on stage and I say, "Yeah, we just got signed to Columbia, 10 record deal." ...and then pause... "I only have to buy 10 more in the next three years..." [laughter...]

Paul: You know, I love a hostile crowd. I am up there for either the adoration or the hostility. Like to either bask in the glory or see if—you know it's like, if someone is insulting me I have the power to have the last word because I have the microphone. And there is nothing worse than an obnoxious jew-boy with a microphone.

Thom: Take me on a run-through of the Serial Killers...

Paul: I had left San Francisco because I wasn't earning a living out there. I came back. A year later, Tim moved to Philadelphia. We formed the Serial Killers.

Thom: What was the original line-up?

Paul: The original line-up was me, Tim, this guy DR. BUTCHER on bass who later went on to play with the BIG THING and some other bands, we had RICH HUTCHINS on drums who was in LIVE SKULL, CAB-BAGES AND KINGS and lots of other bands. And over the years the band constantly was getting new bass players and new drummers. Me and Tim were like the core of the band. It was basically OUR band. HIS concept, you know, to do the gore-rock thing... and when we first started out man, we were like REALLY cheesy. We would literally have mannequin arms in like people's shirts that would fall off before you would even touch it. And for the first couple of years of the band I was really dissatisfied with myself as a performer. I had no confidence in my ability. I was NOT what would be described as quick-witted. I really wanted to give it up a LOT in the beginning but he kept me going and eventually I just started getting really cocky and I figured that if I can't sing good, at least I can be good between the songs.

Thom: It was mainly Tim? Really? You two DID collaborate, though, right?

Paul: Tim was basically the material writer. He was the songwriter and the musical inspiration behind the Serial Killers. But I also contributed lyrically—because we were into the same things: exploitation movies, gore, schlock-culture. The way that we met was that I admired an ALICE COOPER poster in his room, and we just started talking... and we found out that we had the similar interest in pro-wrestling... when he moved to Philly the idea was to start the band and to work a stage show and over the years the stage show started getting bigger, but unfortunately, also over the years GWAR was doing the same exact thing on a much larger scale than us, you know. I mean, even though the two bands couldn't have been more musically night and day, we always got lumped in with GWAR because their stage show was so much bigger and elaborate than ours. We didn't have artistic people or money behind us. Anything we ever had we had to like PAY FOR where they seemed to have...

Thom: An endless supply of dough...

Paul: And a staff of geniuses WITH money behind them. You know, I LOVE those guys to this day. I think that they really helped eclipse the chance of us becoming... known. Not to mention that when our record came out, two weeks later the record label folded, you know. So we never had any advertising or promotion for our record. The single, the one with the dirt, we put out ourselves. That was a limited edition of 1000. From what I hear, it's VERY rare and hard to find at this point. I have only two of them myself.



...in the SERIAL KILLERS

FOOT ACID] doesn't go anywhere, I am gonna be a stand-up comedian, because you can still travel, you know. There is just nobody out there like me that sees things quite as bad as I do. I can give comedy a whole new perspective. The world's first fucking punk rock comic.

Thom: Do you have a "dictionary" of one liners, or do they pop up off the top of your head, or what?

Paul: No, I steal a lot of jokes, but I do actually come up with a lot of my own. Like my favorite one I ever came up

Thom: Did you tour?

Paul: We did two tours, bare-bones to say the least. We financed them ourselves, lost our shirt on both of them... and after the second one, Tim basically decided that he did not want to do it anymore. He was getting to the point in his life where he wanted to live a more settled existence. At that point, he wanted to work in a casino in Atlantic City, and he's not done anything musically for awhile. He had this band called DOUBLE PENETRATION which—if the Serial Killers were to be compared to GWAR, you would compare Double Penetration to the MISFITS. Basically, a real sexist slant, no bones about it. And they had the ol' "roadie as the singer" and that caused some tension between me and Tim for awhile because I never wanted to break up the band. I always loved the Serial Killers, and I thought that if we would have just stuck it out a while longer, we would have eventually got noticed, and got picked up. But it just didn't happen.

Thom: What year was this—when it ended?

Paul: About two years ago...

Thom: '89, right?

Paul: Yeah, about '89. Beginning of '89.

Thom: And then 3 FOOT ACID. How long did it take for you to get this band together and on its feet?

Paul: It took me a year and a half to get in another band—and I tried to meet people to play but I just never felt right about any of the people I met or any of the auditions went to. I realized that I was trying to force something to happen that should be a natural evolution, you know?

Thom: DID 3 Foot Acid just fall together? Is it your project?

Paul: No, it is actually NOT my project. 3 Foot Acid, the main creative force behind is ERIC HARDLONGER, the drummer and JERRY DREAD, the guitar player. ROB [DJOSEPH] the bass player has been in lots of other bands, lots of Philly bands. Eric used to be in WHY GUY. Jerry played in PURE HELL for awhile, so like these guys all have credentials with bands that never really went anywhere, you know what I mean?

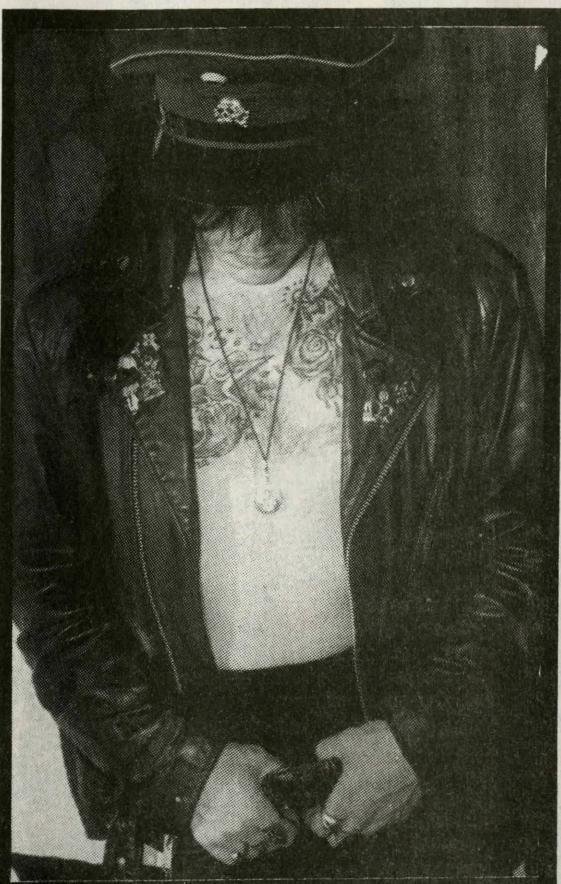
Thom: Yup...

Paul: ...and they were playing together in this band called THE RIGHT, where they had like a "singer" who was more like a HENRY ROLLINS—really intense, you know. And they just did not have a following. At ALL. People were really intimidated by them, they couldn't get good gigs. They were just basically going nowhere. The SERIAL KILLERS did a reunion show about a year ago and The Right opened for us. And I really liked them except that I just thought that they needed a singer who was gonna be more of a front person and less intimidating. They basically needed a charisma overhaul, to get them noticed. And I met with Eric and talked to him and said that I was interested in working with them. I didn't know what their status was at the time. And it turned out that their singer, LOU, his wife was having a baby and he was planning on quitting the band anyway. We got together and rehearsed and it just pretty much gelled. At this point, we were together three months when we recorded the demo. I didn't even KNOW all of the songs before I went into the studio. But basically, as much as I love the Serial Killers, the Serial Killers was more of a show band, where this band is a lot more musical. I really is making me really happy to play with musicians who I consider to be really really hot players. I mean Jerry basically sat in his room for 15 years and played along to HENDRIX records, so he can play the SHIT out a guitar. And Rob, you know, plays like SLAYER. Eric is really into like MOTORHEAD, and HARD AND HEAVY.

Thom: Tell me about your topics and subjects, musically...

Paul: Our songs deal with love, hate, open angst, sexual conquest. Most everything that people who don't live in... Montana, can associate with. I think our songs are really "urb" you know what I mean? People from

Nebraska might just not be able to associate with some of it. There is a lot of real desperation and angst in a lot of our songs, with a glimmer of hope. But Eric is basically the main songwriter, and since I joined the band things have been looking up.



...and very, very recently!

Thom: Do you feel real comfortable with this project then?

Paul: I'm so happy with this project right now, it's like the ONLY thing in my life right now that is giving me satisfaction. I am 31 years old and I am having like a crisis as to whether I should hang it up and cut my hair and go to work for "dad" or continue to—I basically NEVER feel better about myself than when I am performing. I just feel like SO alive up there. Whether the show sucks or not, it just gives me a really positive self-image of myself, you know... basically my problem is that I am an ego-maniac with an inferiority complex. Sometimes I am just in love with myself and other times I can't understand how anyone would want to be friends with me, 'cause I don't even like me. So this band is pretty much catharsis for me. In the Serial Killers I always had to worry about pulling off the stage effects at the right time, and here I can just—I still call myself Paul Bearer which was the name that I took in the Serial Killers, but like Paul in the Serial Killers was basically a character out of a cheap horror movie, and this now is more a reflection of ME. I don't have to hide behind a mask or—

Thom: OR props.

Paul: Yeah, or worry about an abortion on a nun being the highlight of the set. Not that there is not merit in that! Who said Vaudeville is dead, right? Even as you read this, the demo will be out, eight songs. Basically I am gonna send it to every magazine and every label. There is nothing more that I want at this point than to be able to tour and record. You know, just get away from home every once in awhile. Touring with the Serial Killers, even at the lowest moments, were some of the high-

lights of my life. Being in a band can be like having three girlfriends at once. It can either be like heaven or hell. A band is like a marriage, you know. It either works or it ends in divorce. And I hope that this marriage works out. It is working out really well so far. I think that the fact that a band like NIRVANA has a number one album can only bode well for independent bands. I think that it will make major labels open their eyes and say, "You know, maybe we SHOULD sign bands besides POISON." A band doesn't HAVE to be real pretty—it's obvious that sex-appeal isn't their [Nirvana] main concern... I firmly believe that a band should try to have an image. I am not saying that I want to be compared to Poison but like as a performer I believe that you should never wear the same clothes on stage that you would wear to go shopping... to the supermarket, you know what I mean? It's like, you are performing.

Thom: Lisa of the GARGOYLES said the same thing.

Paul: I have never seen them but I would love to see them. Because I know that those two girls are really really sexy.

Thom: She quit, though.

Paul: Oh well. The one with the really large breasts?

Thom: Yeah.

Paul: Oh well. I never got to see them.

Thom: What bands are you listening to now?

Paul: I am listening to the NYMPHS and MUDHELMET all the time. The Serial Killers played with the Nymphs a couple of years ago in LA and nobody had ever treated us WORSE.

Thom: The Nymphs? Or LA?
[laughter...]

Paul: The Nymphs. She totally copped an attitude with me, but whenever I listen to that record, I get aboner. I think of sex, you know. I envision chasing her through the woods with a machete in one hand and my dick in the other.

[blah blah blah]

Paul: Let's just say that I am REALLY attracted to women in bands especially guitar players. There is something about seeing a girl playing a guitar, especially if she plays well that just like overpowers me in a very sexual way. I have been intimately

acquainted with some famous female musicians from well-known bands. I am not gonna name any names. I still love them all, you know. They are some of my fondest memories. But I don't consider myself a male groupie. I consider myself more of an admiring peer, you know. I will personally go on record and say right now that my favorite human being on the face of the planet is DONITA SPARKS from L7. I thin that they are a really good band. I think that they are gonna be popular, that they are gonna be successful. She has a very political side. I know THAT. Over the years as our friendship has developed, she has become very political and I myself am very apolitical. I don't get into political discussions with her, but as a person I really love her, you know. She is like one of my best friends. And hi Denita, I miss you baby. -Smack-

Thom: Is there anything random that you want to say in closing?

Paul: My old motto in the Serial Killers was "Don't let the pain and suffering of others keep you from obtaining your own satisfaction." I've tempered with age. When I hit 30 all of a sudden I felt this need to wear boxer shorts and try to like live down a well-earned 10 year bad reputation as a dirtbag, a user, a druggie—whatever you know. I certainly earned all of the epitaphs. Now that I am in my 30's I am trying to live it down by being more aware of how my actions can affect others, and trying to be more honest about relationships and not fucking people over because you always have to wake up with you. Just try and confront your demons and slay them and be happy with yourself. That's my advice for the 90's. And look out for 3 Foot Acid 'cause we're comin' and everyone's gonna trip hard.

ELECTRIC

Interviewed in the patio of the Coconut Teazer
on January 17 by Thrashead. Photos by Al



Thrashead: How long have you guys been around?
Greg: For two years.

Thrashead: I've heard you guys have a "nasty reputation" in this town, maybe you would like to explain that?

Greg: Fly Trapper would like to explain the reputation.

Fly Trapper: Well, we have unjustly been accused of wrecking things, which we don't wreck other peoples things, we might wreck our own things. What pisses me off is that bands like the Dwarves, Nirvana and all those guys can destroy everything and they're cool. Something happens when we play, we're assholes. I don't know what the fuck is going on out there, but people.....people have their heads up their asses and they need to pull them out.

Thrashead: Maybe because you're not on Sub Pop?

Fly Trapper: Whose on Sub Pop?

Everyone: (laughing) Dwarves and Nirvana!

Fly Trapper: Well, maybe we need to get on Sub Pop, I don't know.

Greg: Hey, were on Dionysus.

Thrashead: What happened with that one incident at the Shamrock, where you guys, the Gargoyles, and the Superkools all got banned from there. What was that

about, what happened?

Fly Trapper: The owner thinks we're too rough of a crowd. Because people were jumping around having fun, nobody got hurt. The only thing that got hurt was the ceiling tiles which he made us pay for and never replaced. So Shamrock, fuck you, you guys suck, we don't give a fuck. We're saying shit about you just like the Leaving Trains, you can suck my dick. Larry the booker is cool, but the owner is a fucking asshole.

Thrashead: Do you have an album coming out soon?

Greg: We have an album coming out hopefully by early summer for Dionysus. We're about 2/3rds done with it. We're going back in February 1st to do some final recording and we got a 3rd single coming out for Sympathy real soon.

Thrashead: You guys seem to get a lot of shit about being "another '77 punk band", there are these people that seem to be always looking for something original and like to shit on bands like you guys, what do you think of that?

Greg: I think we are quite original, and that's why we're getting all this shit. Certainly because of our age, our average age is in the late 20's and early 30's. The band

members, we grew up with that stuff. We were weened on the Ramones and the Sex Pistols. So we can't help but to have like some sort of influence like that come out, but I hardly think that we're just based in that. I think that there are always going to be some people who are going to talk shit about you. You're never going to please everyone. There are always going to be some people who are some reason or another out to get you. We won't name names.

Fly Trapper: It's all been before. So fuck you!

Greg: (sarcastically) We're sorry we would like to give you something original like the Melvins, we just might not be able to be that great.

Thrashead: What do you guys think of the whole nostalgia '77 thing, you know the bands that think that punk rock died in 1977 and that it's been magically resurrected in 1991.

Greg: I don't know, I guess it would depend on the individual I would meet, how I would judge how cool they were for being retro or not. It seems like in this age we're not left with nothing much else. We're inundated with classic rock, now we're inundated with classic punk rock. I think the present and the future look so bad for

FERRETS



people, that they are constantly looking back in the past. They only see the past as always being a good time, they don't know the reality of what it was like to go through the '77 scene. But they would like to re-live it all again in its now mythical glory.

Fly Trapper: Punk rock is not dead, you just have to look a little harder for it. If you look around it's all over the place. Like the Devil Dogs, Vacant Lot, Gargoyles, Jeff Dahl, the Dwarves, Superkools, Untarned Youth, you just got to look for it. Pull your head out of your ass L.A.!

Thrashead: I notice you guys like really speak out against the people who come to show and stand around and do nothing, if you try to move they get mad at you and shit.

Fly Trapper: I've got into so much trouble myself for it. Trying to have a little bit of fun. You know your trying to have a little fun, your not hurting nobody, but I been labeled an asshole by just about 90% of L.A. just because i'm trying to have fun. People up here are so uptight it's ridiculous, I don't know.....

Greg:.....Here's a story this is great. In Los Angeles, I think all over the underground rock community right now. We have a lot of people who like to take off their

clothes and expose themselves (laughter), cock rock you know, a lot of rock'n'roll exhibitionism going on. If people think, oh that's so fucking great, you're a rock god, you can get a boner, you can fucking expose yourself on stage. Well, there was one show where somebody threw a blow up fuck doll into the audience it was a Jeff Dahl show. Now this doll wasn't Fly Trapper's, but the doll ended up in Fly Trapper's hands and was being thrown around. Now as mellow as that may seem, Fly became an asshole. Because he threw around someone else's blow up fuck toy that wasn't even his. We got other people not to name names, all you people who play nude know who you are, everybody thinks they're really cool. So I think that there is some hypocrisy or some irony there. You agree Fly?

Fly Trapper: I agree! Besides I got really mad because they punched a hole in it and I couldn't take it home and fuck that doll. (laughter) I was going to bring it to our next show and fuck it on stage and would be the best band in L.A.

Greg: I think people don't like us because we're normal and we're well adjusted, and we don't wear fancy clothes. And we don't put anything in our hair.

Kevin: Except Fly Trapper he's the one that is not normal, he puts shit in his hair.

Fly Trapper: My hair is falling out because of that too.

Thrashead: Greg where the fuck do you get your energy when you're up on stage. Your always jumping around and being a maniac. Where do you get that energy man?

Fly Trapper: Vivarin!

Greg: The great electric ferret in the sky.

Thrashead: You guys seem to have a song about a certain scene fixture.....

Fly Trapper: Mike Snyder.....

Thrashead: Yeah, Mike Snyder. What brought that on? (Various stuff about the aforementioned are tossed about)

Greg: I like to clear this up, Mike Snyder is one of the best friends the Electric Ferrets ever had.

Someone in the back: Bullshit!

Greg: We all love him, we all love him dearly. Because he's such an honest, intelligent.....

Brian:Caring.....

Greg:.....Caring critic in the scene today. That's all I have to say about Mike. Mike's one of my best friends and I love him.

Kevin: This song is dedicated to him, it's like a hero worship song. We're praising him in the song.

Fly Trapper: This is sort of a joint type song about Ryan Hopeless. Which is another guy that's one hell of a nice guy. Just because you don't do a show for him he starts spreading shit about you. Ryan suck my dick!

Thrashead: I heard he's moving up to San Francisco.
Fly Trapper: He is, he fucking better get out of town.
(laughter)

Greg: Fly's righteous anger comes through again.
(Somehow we got off the subject of the band and on the subject of El Duce, but we caught ourselves in time. Then we got back to the band.)

Thrashead: What about the Jabberjaw thing, because I know that Fly and Ike were both fucked with outside the place or something?

Greg: I tell the story.

Ike: The Inevitable L.A. happening, we were just going up the street to get something out of the car. Two gang members just came up to me, it was a matter of wanting my wallet but they didn't get it. They did manage to stab me with a screwdriver. Don't go down to L.A. unless you have to.

Thrashead: Where are you guys from?

Fly Trapper: L.A.

Kevin: Hollywood.

Greg: I'm now from North Hollywood, but I came from New Castle, Pennsylvania.

Ike: Living in Van Nuys, but growing up in New Castle as well.

Brian: I'm from Van Nuys, but originally from Uniontown, Pennsylvania.

Fly Trapper: That's the first thing Brian's said since he's been in the band.

Thrashead: How do you think that the L.A. scene can improve itself by the way of.....

Fly Trapper:Get rid of all these Sunset Strip Bands!

Greg: Everyone could be a lot more interested in making real good music. Which a lot of the bands do, but they need to be a lot more interested in the music than

the money aspect of it. It seems that even the small local bands are quick to want to have the fame and the fortune and the big bucks. I think there needs to be a little more unity and friendliness and less hostile competition. It seems that Los Angeles has that "I want to king of the punk rock scene" attitude. Well who wants to be king of L.A. punk rock I say.

Thrashead: What do you think of the bands, there punk rock bands but they have the potential to make the charts. Kind of like following in Nirvana's footsteps.

Greg: I don't have anything really against making the big time. I like all different types of music. As long as your making honest, quality, good rock'n'roll. However you do it whether it's pop or punk or metal, whatever. I think it's fine, whatever route you want to take.

Thrashead: So you think it's more of an integrity thing?

Greg: Right, that's what we need. Is more integrity in rock'n'roll. Don't sell out for the big bucks or that major label contract. Stick to your guns.

Ike: But still, I would be proud to say that I was a musician as my occupation. It would be all right, but not necessary.

Greg: I think we would all like to make a living off of it.

Ike: I think everybody thinks like that.

Greg: But I don't think I want that to be my goal.

Thrashead: There seems to be a backlash in punk scene against bands who do that. What do you think about that?

Greg: Well I guess that's there trip.

Fly Trapper: If their heart's in the right place, and people like them, I don't know. It's great that they're as big as they are. Although if they keep on wrecking stuff, they're not going to have any money. (laughter) But hey whose in it for the money

Greg: We'd like everyone to be big.

Fly Trapper: Yeah, big as me.

Thrashead: Yeah right. Who is your favorite band and/or influences?

Fly Trapper: We got to put our plugs in we do get paid for this.

Kevin: We do???

Ike: Definitely the Ramones, Sex Pistols, Damned, and a lot of other great things.

Greg: Beach Boys, Beatles, Garage rock, Surf rock, Untamed Youth, Jeff Dahl, Angry Samoans, '77 punk rock.....

Fly Trapper:You don't like that shit do you!!???

Greg: ...And I'm very much influenced by my friend Bill Haas.

Kevin: I guess I'll be as boring as everybody else. I'd say Generation X, the Adverts, Link Wray, the Yardbirds, and Johnny Thunders. Fly Trapper likes Elton John.

Fly Trapper: I do actually, you know sit back relax, etc. Some of my favorite bands.....

(All of a sudden we converge on Fly Trapper trying to put words in his mouth. So he yells at us all to shut up)

Fly Trapper: Devil Dogs, I like them because I like their lyrics they are really down my alley.

Thrashead: There up your ass???

Fly Trapper: I can't really think right now.

Greg: Don't forget the Gargoyles.

Fly Trapper: We got to say the Gargoyles, otherwise they will yell at us. Oh yeah, Dorit played cello on our record, but she isn't here tonight.

Thrashead: Your influences.

Fly Trapper: Budwiser is one my main ones. (from there Fly gets confused and ends up saying) in closing I would like to say that we need a more peaceful world (Fly gets confused again and gives up, his influences were settling in mainly beer).

Brian: My influences are definitely Mr. T Experience, Cosmic Psychos, Poison Idea, thrash in general from the '84-'87 period, the '77 punk definitely, and lot of surf music too.

(I end up asking one more stupid question that really doesn't matter and everything kind of fell apart from there, but it was fun. Oh yeah, look for the new Sympathy single soon.)



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I was told Steel Wool jokingly call themselves the largest band in Seattle. That's because all four members clear the six foot mark. This line up has been together under a year... now I thought that was pretty impressive considering the intensity that pours off of the stage during every set. It's a good beat to get you off your chair, and then it turns into a whirlwind ready to suck you up! We talked about the Seattle scene, favorite clubs, and favorite bands. So here's the short version of the "Largest" band in Seattle.

Steel Wool interviewed at the Ok Hotel 2-1-92 by STF



STEEL WOOL

Sean: I play guitar, and my favorite band would have to be a cross between Flint and ZZ Top.

Dave: I'm James I play a 67 Rogers.

John: Conga Conga bang bang Yah Yah Baby... I'm John and I think my favorite band is The Jimi Hendrix Experience and if not that then The Replacements... at least for their first three efforts.

Steve: My name is Steve Dukich that's D-u-k-i-c-h I play the electric bass guitar and my favorite band is Johnny Cash and the Tennessee Group.

STF: No one mentioned being the sole vocalist.

Steve: Well we have three really. Sean sings a couple and I just talk. (& John)

STF: So where did the name Steel Wool come from? Does it have a meaning behind the name?

Steve: Absolutely no meaning whatsoever.

John: He (pointing at Steve) insists that I didn't think of it, but I insist that I did. I was actually cleaning something with steel wool and I looked at the object and said WOAH.

Steve: It doesn't mean anything at all.

Sean: You can take it as a band being really abrasive, but...

Someone wrote a review that stated we were true to our name... and I didn't know what they meant. What did that mean?

STF: I would take that as Steel Wool scrubbing up all the "Grunge".

John: That works actually.

Dave: You know that's the new meaning behind our

name.

John: So anyway...I thought of it.

STF: So how did the band Steel Wool come together?

Steve: John and I ...

Dave: They broke a lot of bones and took a lot of road trips.

Steve: Yeah, we had a really loose knit three piece band for a while that was Steel Wool, and Sean and Dave..they were in a band that broke up. And then I got kicked out because I took a trip to New Orleans for a while.

John: I kicked him out of my band. The band at that time consisted of me.

Dave: And you were damn good!

STF: So have any of you been in bands before Steel

Wool?

Dave: I've only really been in one other band and that was Big Yuck Mouth.

Sean: Yeah that's the band Dave and I were in.

STF: How long...

Dave: I was in it for about four years. (stressing the foooourr!)

Sean: Yeah, I was in it for one and a half to two years. We had one album out...

Dave: Not even that it was a Single, 45.

Sean: Yeah. (jokingly)..Double live lp in Japan. But we had only been in the band for like three weeks. So if you happen to pick it up, keep that in mind.

Dave: I don't think there's many left.

STF: So how long have you all known each other...How long has this line up been together?

Steve: All of us except John are from Spokane.

Dave: These two (Steve and Sean) practically bathed together naked.

John: Well, I moved out here two years ago and I just hung on.

Steve: This line up has been together for about 10 months.

STF: So are all your songs just 10 months old, or did you carry them over?

Sean: A couple of them are carry overs.

John: Ape, Cream Mouse, Good Day Gone Bad...

Sean: But they do sound different...

Dave: Now we sound like the Grateful Dead.

STF: When I first saw Steel Wool it was at a show advertised as a

Sub-Pop Showcase event. Most people relate Sub-Pop to grunge music...how do you...

Dave: I don't get that. Sub-Pop comes out with so much stuff that every once in a while they come out with a slow band and they get the grunge label thrown at them. Like Rev. Horton Heat is on Sub-Pop and basically that cancels out the theory that Sub-Pop means grunge.

Steve: We were all out of town for at least a month and

some friends of ours asked us if we would like to play this show and we knew Syble and Earth were going to be playing so we said yes.

STF: So the show really had nothing to do with being a Showcase show?

Steve: I think they just put that in the paper because they knew that people would show up. I don't think any of the bands are on Sub-Pop.

Dave: Yeah... Earth is on Sub-Pop.

John: Hey. False advertizing buster!!

STF: How would you describe your music?
John: ZZ Top in a 1941 Chevy pickup going one way and then Black Flag (1981) coming the other way in a 1963 Valiant and the two just about to collide.

STF: So are you looking at getting out that first single?

Steve: It's going to be out on Empty records.

Dave: It might be on Empty. She hates us.

John: No, she likes us cuz we're a unit!...We have some units to be sold.

STF: So what's the hold up.

Dave: Some kind of hold up in the unit movement between Empty and Mordam records. So we've been told that as soon as Mordam pays Empty we should have our single out.

John: If it gets out it will be sometime in May hopefully, with "Good Day Gone Bad" and "Cream Mouse".

Steve: It will say 45 RPM!

Dave: I got this Melvins single and it didn't say what the RPM was... God I couldn't figure out what speed to put

it on!

STF: I've noticed that most of the bands around here wait to record with an established company...In LA there are lots of independent band releases...

Sean: Well, there's Rathouse...

Dave: There used to be this one called Black Label that dealt with more like helping bands put out their own records.

Steve: It kinda, not to many people in Seattle are doing that. We're just kinda lazy. Well, like if we did get signed to Sub-Pop we'd probably be stuck on the shelf for like a year. Until all the other people they've promised gets their stuff out.

John: Rathouse is really good. They put out a lot of garage underground stuff.

Dave: They've contributed to the scene.

STF: Yeah, that's the words they use when you don't ever make money. My new question for bands is: Now that Nirvana has broken down the alternative/top 40 barrier... How far do you want to go as a band?

John: All the way to the top. We're going to have our own TV show.

Steve: That seems to be the immediate plan. We want to go out and meet other bands.

STF: How would you describe your music?

John: ZZ Top in a 1941 Chevy pickup going one way and then Black Flag (1981) coming the other way in a 1963 Valiant and the two just about to collide.

STF: Any closing comments you would like to make?

Also add a rule in your life you like to live by.

Sean: Yeah, I'd like to say hi to my mom. And my girlfriend's Buick just got stolen last night it's a 1964 Skylark so if anyone sees it give me a call. Honestly.

Dave: I say don't listen to music, listen to bands, and...the rule I live by....I just want to make this record and get it out there!

John: (Sorry John, I couldn't make it out!)

Steve: Exercise your lungs...smoke more crack. Go fast and stay low.



VICTIM'S FAMILY

VICTIM'S FAMILY, Northern California's weird, cut-and-paste thrash band **FINALLY** made it down to Southern California where they were interviewed at Al's Bar by Al, Thom and Bob. Live photos by Al, group shot by Bob.

Victim's Family are:
Ralph - guitar, vocals
Larry - bass,
Tim - drums

Thom: Well, you guys finally came down to L.A.?

Ralph: Well it's not like we didn't want to... we've tried to book things down here for years and things have always fallen through. The very last time we were going to come down here, with Alice Donut, we couldn't do it because it meant quitting jobs and shit. Then we would have been totally fucked, so... For a long time I think we just basically gave up on L.A. because it was just so hard to get a show.

Larry: We came down to play once and they canceled the show on us, it was a hall show, at a Catholic school or something...

AI: It's weird because you've toured in Europe a few time before you made it next door (they're from Northern California).

Ralph: It's ironic that we played in Poland before we played in L.A.!

Larry: A lot of bands seem to do that... it seems to be the circuit: Poland then L.A.!

Thom: Are you guys the first band of your type from Santa Rosa?

Ralph: Of the punk / hardcore variety? I think there were little rumblings of that sort, you know...

Larry: And we were all in failure bands that played before this, the Skirtboys, Idiot Savants and Fire Mission... We formed at the end of '84 when all of our other bands exploded at the same time. In fact 4 or 5 bands broke up all at the same time so, Ralph and I got together pretty much right away and started with a different drummer.

Thom: Where did the name come from?

Ralph: Just a cartoon that I saw, The Victims Family - three burned out looking weirdos, just like us! It's something that always comes up in newspapers and shit like that, watching the news...

AI: When you started with your music, did you have a vision, or...

Ralph: In a way...

Tim: "Big arenas"!

Larry: We were just experimenting...

Ralph: When we started in '84, that was when a lot of the real extreme speed stuff was happening, so we really wanted to warp out in a different direction - just throw in a lot of changes - kind of a cut and paste song writing method. We'd take this total thrash part with this other part... so it was a lot more, maybe, literal than the way we were before. Now I think we just try to write songs that are just weird, than back then when we were just pasting parts together and trying to just be really extreme.

Thom: So you set out to make them weird.

Ralph: I think it's just the way we write and the way that we play together - it has that, um...

Larry: I don't think we're especially "weird" but... When we first started the three bands that we came from were completely different, different styles, and so we knew if we put it all together we could have the freedom to do anything. We didn't have to stick to one thing. But we pretty much just wanted to experiment making noises and whatever came out.

Ralph: It sounded weird in the beginning because, hardcore was still very literally "thrash" - and I think that we were... we really harshed on a lot of people's mellow! Ha ha... People were going "Faster faster" and we were going "Weirder weirder", differenter...

Tim: When I first say Victims Family I hated them. I first saw them with Suicidal Tendencies - I was a metal head, I was Suicidal. I listened to thrash and I thought that that was all there was. When these guys played I was like "What is this shit!" But a couple of months later I evolved a little, I was like a junior, and I got over the thrash thing. I saw them again and it was like "Oh my God, these guys are the best band in the world!" The next thing you know I was

sessions and they got this engineer who was like a total heavy metal/regular kind of engineer. And he had never even heard of the band or that kind of music and he wasn't really into it. It was really weird hearing them playing their best and he was making it sort of flat and dry. Missing all the feeling...

Ralph: The band was really tight and we had a really good chemistry going at that point - what we had worked up to with Devon was really great. So the record didn't really suffer because it was still really dynamic and stuff but the production does sound flat.

Tim: But with John it sounded great, he knew exactly where we were coming from.

AI: How did you hook up with him?

Ralph: We knew him for a long time, ever since we saw them in the Bay Area in around '87 or '85.

Larry: He produced all the NoMeansNoshit. We were all just talking about it like Ralph said he was talking to John and he hinted about producing something. We thought that would be cool but... then one day we were just talking to him and he goes "Yeah, I was just thinking maybe I could produce your next record." We're like wow, we were just thinking we WANTED you to produce our next record! So he produced "White Bread..." and did a really great job. He knew exactly where we were coming from and gave us some great insight.

Ralph: John is great because he is like a consummate musician and everything, he can just feed ideas

friends with them... then

I was a roadie for them, for like 2 years, then the drummer!

Thom: Who was the original drummer?

Ralph: Devon Vermier, he was on the first two records, but he split to go have a kid and be responsible and stuff, so uh, so we got Eric who was a percussionist when we did the "Son Of Church Card" single. On the "Things I Hate To Admit" record we had some additional percussion, and some sax and stuff. Eric was a percussionist then, he just sort of fell into the band - but it didn't work out with him as a drummer because stylistically he was too different. We need a really hard drummer, that is really a minimalist and that wasn't really his trip. So we got Tim and that clicked.

AI: Is that style a pain in the ass? You must have to practice a lot?

Tim: It just comes from the way we are. We rehearse a lot and we dig that.

AI: I mean you have like 3 or 4 songs in one, so there's that much more to remember.

Ralph: Yeah. The new record, which will be out in March ("The Germ") is kind of a blend. The last record was still us, with different changes and everything but it was really easy for people to follow - that had something to do with the production that John (Wright - Nomeansno) did and the song writing was consciously like that too. This time it's really set up to be very heavy.

Tim: I think it is really good that we started working with John for the next album because I was there for the other

into your head that make interesting recordings but he's also this like total tech-head, brain - it's the perfect marriage of technology and the soul of musicianship.

Thom: Who comes up with the weird ideas for the band? Or is it a collaborative thing?

Larry: I think it is Ralph's guitar playing that is the weirdest.

Ralph: I'll usually write all the parts in my head, I'll envision things for the songs I write and I'll come in and say "Play this and play this..." And they'll go "No, no, no, no..." Then finally we'll play it that way and totally melt down our parts until it becomes something. When we rehearse we start out by just jamming for like 15 minutes - whatever the fuck comes out. And sometimes we'll just all stop and go - "That is totally bad, we have to make a recording of that." Then we'll go four times this, four times that and we have a foundation.

Thom: And who writes the lyrics?

Ralph: I write most of the lyrics.

Larry: I write some, here and there.

Tim: I write a line once in awhile.

AI: Is there something you guys like to cover, lyrically?

Ralph: Not drinking beer and not having X's on our hands. NO, anything is open discussion, as far as lyrics. Anything can come up. If somebody told me a couple of years ago that I'd write a song about Frank Sinatra... I read that Kitty Kelly biography, and it was like so tacky that I had to write something. I suppose that I just write about things that bum me out... When we started to write "Things I Hate To Admit" we had been playing all of the songs off the first record for like two years - for a very



long time. We were really sick of them and we just threw them all out. So we started to write "Things I Hate To Admit" and we wrote all the music before we wrote most of the lyrics. So we had a list of the songs and it was like: "Fuck", "Shit", "DooDoo", "Fuck You 2" because you have to have a title for every tentative song. That was great...

Thom: Give us a quick discography?

Larry: Well we started out with a couple of demos, really, that we booked the first tours with.

Ralph: The first record was "Voltage and Violets" in 1986 on Mordam, then "Things I Hate To Admit" was 1988 on Mordam.

Tim: Then the "Quivering Lip"/"Son Of Church Card" single at the same time.

Ralph: Then in 1990 there was "White Bread Blues" also on Mordam.

Tim: Then we did a split single with Coffin Break on Rave, that was last year. And "The Big One" comp with "Sinatra Mantra". And we have one song on the Umkhomto comp.

Ralph: And our new album will be out on Alternative Tentacles and also we did a song for the Dead Kennedys cover comp.

Al: Is the next record along the lines of the previous stuff?

Ralph: Well, I'm really anxious to write the next record. The last record was sort of a departure for us in a way - there's a lot of changes and stuff but there are a lot of really straight songs as well and it's pretty unrelentingly heavy, for us. What Larry and I had envisioned in the first place after "White Bread Blues" was to make the complete thrash, hell record. We were going to make an EP or something, a total noise record just to free ourselves up so we could do whatever. Kinda clean house. So I think the next record will be stretching it a lot more than this one. This was the first time we ever really sat down to write a record, it came out pretty well but I kinda wish we would have waited a few more months to record it.

But it turned out great - it sounds massive!

Al: Why did you split with Mordam?

Ralph: Oh, it was all really amicable. They basically wanted to stop functioning as a label and at the same time Greg from Alternative Tentacles who was along for all the shows we did with Alice Donut, was like, "Oh, I wish there was something we could do for you guys." Then when we were talking about doing another record, we asked Greg if he was serious and he was but he didn't want to do something if Ruth (Mordam) was going to. That would be like shooting ourselves in the foot. (Mordam distributes A.T.) Then when we met with Ruth, she was all into us moving over to A.T. We did want to get somebody that could do a little more publicity for us - we don't need a big label, but we do need a tiny little push sometimes. It was just good timing.

Al: Well, how do you feel - four albums down the line are you collecting any sort of success with that and touring?

Larry: Success is a journey, not a destination.

Al: How's the journey going? Long...

Tim: We're having a great time!

Larry: We're still alive - the van is still running!

Ralph: Well, it's not like we want a whole lot more, we just want to survive, because that's what we really like to do.

Thom: Are you past the point of day jobs?

Ralph: No!

Tim: The Europe thing is a real inspiration that keeps us going. When we tour the U.S. we're still getting a \$100 a show and playing in front of 25 people.

Ralph: Like we've never played in L.A. and we come down here and it's a really small crowd - that's great too, but sometimes you just kinda go "Fuck!" It gets a little depressing when one tour you play for like 20 people, then the next tour you play for like 40 people, I mean it's little by little... and you can't really get hung up on like "Are we getting much bigger?" Because where does it end? If you sell out the Coliseum once, then you want to sell it out for a week...

Al: Terrible things to think about!

Ralph: It's like this level thing where it is never enough. If you psych yourself into that, I think we are just completely possessed to play our music. I mean it does get better, and it gets easier to survive, you get more accustomed to travelling all the time and being a little bit shiftless.

Tim: The Europe tours are getting really good. We've been there three times now and the last one we had a couple of sold out 850 people shows. To be out of the Bay Area, to be in Germany and be playing to this big sold out crowd, it's kinda cool, "Wow, this is great!"

Ralph: It's weird over there - you can walk into a bar and be recognized (laughter!). But the U.S. thing keeps us really humble.

Tim: It's funny because we hang out everyday anyway, we practice all the time, me and Larry live together, everything is really cool and when we get into the van with our crew we just start cracking up! Because we're on tour again, we have such a great time! Just our group of 5 or six people. It's better than going to work everyday. Even if we're not making any money, we get out and see the United States, and laugh about how stupid most of it is, and play our music and people dig it.

Larry: It's a really cool thing just learning how to deal with people and deal with each other.

Ralph: Yeah a long time ago we could have just got bummed and said "Fuck this, fuck it all."

Larry: But it is really hard to give it all up. It's exciting. It's a challenge dealing with things that happen on the road, getting to the next place. Dealing with each other for another day. Fuck, sometimes you think you're not going to make it.

Tim: We're on a four month tour schedule right now - this is show number two!

(And on that note, we bid farewell and Victim's Family packed their stuff and rode off into the smoggy L.A. sunset....)



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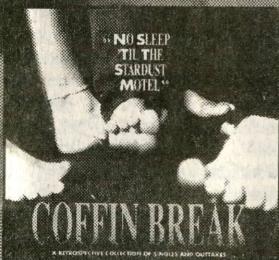
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Webb Wilder: Alreet!

Martin: This is actually my first interview for FLIPSIDE.

Webb: Oh, yeah? Well, hell, we appreciate the fact that we get a total beginner, novice!

Martin: Yeah, I wanted to talk to you guys.

Webb: We appreciate that. That's a compliment.

Martin: How's the new album doing?

Webb: Better than anything we've ever done. We've borne with unbearable sorrow over the years, had some minor successes, and had some very loyal fans. The single, "Tough it Out", is getting a lot of airplay, and is going up the charts every week so far.

Martin: I'm not surprised. Its a good song.

Webb: Thanks.

Donny Roberts: Thanks, a lot man.

Martin: Webb, its odd seeing you in colour.

Webb: Yeah, I live in black and white.

Martin: I've only seen you on film. I came across the original "WEBB WILDER: PRIVATE EYE" on the USA Network's "Night Flight" series in West Virginia in 1985. The film impressed me tremendously.

Webb: Good.

Martin: Are you into B-movies?

Webb: Yeah. I'm not like an authority on them, or anything.

Martin: You appreciate a good, trashy movie.

Webb: "HEAD WITHOUT A BODY" (1964) blew my mind.

Martin: "A BUCKET OF BLOOD" (1959) did mine.

Webb: Yeah! Our bass player, Rich Ruth, is really a B-movie addict. He's an expert. Bobby Fields is pretty knowledgeable in the B-area. We're all fans of anything cheesy. I saw...I don't guess it was considered such a B-movie in its day...but I saw "THE LOST WEEKEND" (1945) with Ray Milland for the first time recently.

Martin: Oh, yeah?

Webb: Its a trip. It defies category.

Martin: With the little rubber bat that flies across the room...

Donny: There's definitely some cheesiness in that movie!

Martin: What's "PARADISE PARK" about?

Webb: It's a film, made in West Virginia, by West Virginia filmmaker Danny Boyd.

Martin: I know that guy!

Webb: Yeah? He did "CHILLERS" and "STRANGER'S DREAMS". Some

pretty cheesy movies. Its having its premiere in Charleston in a day or two. Larry Gross, head of Mountain Stage, is in it. He and I wrote the title song and performed it as a duo. Its like a buddy-song. Its weird.

Martin: Is the whole band in it?

Webb: No, just me. I started off playing a minor role. I still play a minor role, but I'm on camera a lot and I got involved with the song. But I'm not really one of the principals in the movie.

Martin: Is it the 'Webb Wilder' character?

Webb: No. I mean everything overlaps everything else. I play a type of village idiot. The village being this trailer park; Paradise Park being the name of the trailer park. I play a brain-damaged resident who rides a bike and answers to the name Cowboy. Playing the character is almost like hitting a mental speedbump. Its a little bit like me...

Martin: Was "HORROR HAYRIDE" meant to be a long-form concept video from the beginning? Are you interested in making a feature film?

Webb: "HORROR HAYRIDE" could serve as a number of things; a pilot for a television show, a pilot for a feature-length movie, the genesis for a series of movies or what-

ever. There were different concepts kicked around. 'Cause you want to promote the music and we thought that maybe we could have three music videos connected by a loose something or other. But we didn't really want to compromise by making a film. We kept thinking "WEBB WILDER: PRIVATE EYE" is a thirteen minute film. It has its own stamp of individuality and its own audience, its fans. So

way of England and back again. Some of the things we do, the English acts were picking up on and giving back to us. I mean Ian Hunter idolized Jerry Lee Lewis. We did a cover of "Big Time" which is a Hunter song very much in that Southern vein.

Donny: Elvis meets Mott the Hoople.

Webb: In all honesty, when it came time to record "One Taste of The Bait" on our first album, "White Lies" was a current Jason and The Scorchers single. Something clicked with Bobby Fields' mind about how they were making their sound bigger and how we could maybe take what started off as a Cajun-feeling kind of song and make it harder rocking. But to do that all we did was to reference our earlier influences, like The Who.

Donny: Yeah, definitely The Who. I'm a huge Who fan, but not as much as Bobby or Webb. Bobby was our original drummer. He was like Keith Moon when he played.

Webb: He wanted to be Pete Townshend. He wanted to write songs and play guitar.

Donny: He was an incredible, crazy drummer. Never played the same thing twice. It would always be different. He would play a song one way one night, and then it would be different the next night.

Martin: That must keep it fresh.

Donny: Oh, definitely. And SCARY.

Webb: He plays drums on our first album, IT CAME FROM NASHVILLE. I don't know if you have that one, its hard to find.

Martin: The only ones I have are HYBRID VIGOR and DOO-DAD.

Webb: I met Roy Rogers yesterday.

Martin: Wow! No kidding!

Webb: If I had ever gotten discouraged and become a plumber, I wouldn't have been in L.A., because I wouldn't have been in a band anymore, and I wouldn't have gotten to meet my original hero, Roy Rogers. You know, I got to thinking: Roy Rogers wore a hat, boots, played the guitar. He's responsible!

Martin: The original influence on Webb Wilder.

Webb: I think so.

Martin: How do you find people responding best to you: through the films or the music?

Webb: Thank God, there's been positive response to all of it. People have their favorite things, though. Then there are those who just don't dig it, they just don't get it. Those people have segregated minds, I think. They can't over the hurdle: "Well, you're from Nashville, you're too lumpy and big for rock 'n' roll, and your voice is too low, you've got that hat." Then, they go back to living very SMALL PREDICTABLE LIVES...

Martin: You're the average guy's rock 'n' roll hero.

Webb: To a certain extent. Webb Wilder champions the underdog to do whatever it is he wants to do against all odds. If that guy is going to get up there and play loud, crunchy rock 'n' roll...maybe I can get a date with that boss broad I didn't think I could go out with...There really are no rules. That's my rule. We make these records and it's actually really hard to believe people are getting them and hearing them. People have started talking to me who were sort of like 'Webb Wilderian experts'...

Martin: I understand they're offering college degrees on you, now...

Webb: (Laughs) Yeah, Wilderian studies. It's very flattering.

Martin: Do you have a following in Europe?

Webb: Too an extent. Especially in France.

WEBB WILDER



WEBB WILDER: the man, the band, the Nashville psychedelic legend has recently released their third album DOO-DAD on Zoo/Praxis. A follow-up to the 1987 independent release IT CAME FROM NASHVILLE, and 1989's HYBRID VIGOR, the LP has garnered excellent reviews and probably the band's biggest single yet, "Tough It Out". Wilder is a veritable cult-figure with two mini-films: WEBB WILDER: PRIVATE EYE - THE SAUCER'S REIGN (1985) and now his latest production HORROR HAYRIDE, to his credit. The following interview with Webb and lead guitarist Donny Roberts took place at Zoo Records on Sunset Blvd.

by Martin Banner
photo above l to r: Rich Ruth, Webb, Les James and
Donny, photo by Ruth Leltman

many music videos get lost in the shuffle. We were pretty frustrated with the way our "Human Cannonball" video from the last album got lost in the shuffle. We kicked around the idea of having a series of music videos connected by film footage, but we had the "HORROR HAYRIDE" script that we really wanted to do. We just couldn't compromise the original idea that much. So, as a result, we have something now that's a little bit hard to market at the moment. We have to figure out where to put this thing.

Martin: I understand you're going to release the original film on video.

Webb: "WEBB WILDER: PRIVATE EYE" had like a decade long life. I guess ultimately it was a more convenient length to throw in here and there. It was only thirteen minutes long. Its possible that "HORROR HAYRIDE" could be edited down to fit a half-hour format. I'll probably stir up all kinds of people by saying that...My verk! Vat haff you done to my verk!

Martin: You've got a real "roots" rock 'n' roll sound. Almost like the old Sun Records. How much has the Southern influence affected your music?

Webb: A lot. But some of the Southern influences are by

Martin: France. Well...they like Jerry Lewis, too.

Donny: France is the only place where they actually grab your legs while we're on stage. They actually hold on to your legs while your playing.

Webb: And multiple encores. We can actually headline clubs there that are big clubs and put full audiences into them. A lot of that is because the French label, which is Musidisc, had IT CAME FROM NASHVILLE and did something right. Some media personality named Andrew Dugocou personally endorsed the record. There was a sticker that was colour co-ordinated with the artwork, with his picture on it, on the front of the album saying "This is good. Buy this record." He is some sort of combination of Dick Clark and Chevy Chase in France.

Martin: A Gallic Murray the K.

Webb: Yeah. He's our guy. We like him.

Martin: Webb, you grew up in Hattiesburg, Mississippi...

Webb: Did I grow up?

Martin: I guess that's open for debate.

Webb: Yes. I have ceased to be a "young" person.

Martin: Weren't you and Bobby Fields childhood friends?

Webb: We didn't really hang together when we were truly kids. But in our teens, we got together. Bobby was two years older. I knew who he was. He was kind of like my local hero. He was a really good drummer and sort of a 'Mod' dresser. He was in a bunch of cool bands, and knew a bunch of cool girls, and had a bunch of cool records. And he was two whole years older. Well, this guy's happening! As we got older, we hooked up. Part of it was that we tend to have similar tastes in music. A lot of mine have been shaped by his. He was older, he turned me on to stuff. He was really into songwriting and I was too, and that helped. We belonged to the same church. His mother was my first Sunday School teacher when I was five or six, and I didn't even remember that.

Martin: Small towns.

Webb: Yeah, small towns.

Martin: Tell me the history of the band.

Webb: I was in a band called The Drapes in Mississippi. Bobby and I co-wrote most of the stuff on our EP. My Aunt Lillian had her own record label in the 1950's and recorded Sonny Boy Williamson's "Eyesight of the Blind" and Elmore James' "Dust My Broom", and Big Joe Williams and a lot of other stuff. A guy who was a lawyer-slash-songwriter named Dan Tyler, from Macombe, Mississippi: Home of Bo Diddley, was representing her in an effort to get Sonny Boy Williamson's widow his royalties. And she said, "My nephew's in a band." He came down and heard us, and we kind of blew his mind because we were, in that region, on the cutting edge of this back to basics, rockabilly, new-music explosion sort of thing. And we inspired him to write the song "Bobby Sue" which was recorded by the Oak Ridge Boys. He found out about Bobby as a songwriter and The Drapes broke up. He became Bobby's publisher. I decided to move to Nashville. We worked day jobs, Bobby was writing, trying to do this and that. I met Donny through Jerry Jones, another Mississippian, who makes guitars. He's very successful. He told me about Donny. He told Donny about me. I was trying to start a band and it was very hard, because nobody knew who I was. Then, the three of us, Bobby, Donny, and myself, kind of came together. We rehearsed on and off through the Fall of 1984 and we started getting a sound. Fourteen hour rehearsals. Finally, we started playing gigs in March of 1985. Bobby left in the fall of 1985 to concentrate on writing. Our new drummer, Les James, been with us since 1985. He's sort of the Ron Woods of the band. "He's only been with the band for twenty years...y'know".

Donny: Bobby just really didn't want to tour. He isn't a 'touring person'. -*Bill W. Dr*

Martin: Being from the South, I recognize a lot of the regional influences on the 'Webb Wilder' sound...

Webb: Different people are good at different things. One thing we've tried to do is to bring some regionalism to something that is not totally 'regional'. I think its accessible to a mainstream audience.

Martin: Who do you like musically?

Webb: AC-DC is so great at playing music heavy enough and loud enough for the metal heads. But nobody gets the tone. There's some really great tone, there.

Donny: I like a lot of the Seattle groups. I like a lot of their stuff.

Martin: Like Nirvana?

Donny: I like sections of them.

Webb: I think we all like "Smells Like Teen Spirit". That's a cool tune.

Donny: To me, its sort of like...Blue Oyster Cult meets The Police.

Webb: Or Blue Cheer meets somebody...

Donny: I think they're louder than Blue Cheer. I was a big Blue Cheer fan.

Martin: Of the three albums, do you have a particular favorite?

Webb: DOO-DAD is my favorite. But I think IT CAME FROM NASHVILLE is a classic. Its like a classic B-movie or something. Whereas the new one is more like "BEETLEJUICE". Its got that B-movie kind of thing, but its a bigger budget, more of a total picture. HYBRID VIGOR had its moments.

Martin: I got the impression the band really wasn't that happy with HYBRID VIGOR. Were there problems with it?

Webb: I don't think we were so unhappy with it. But we began to get feedback from the fans that they missed some of the elements that they wanted. It was generally perceived, except for "Human Cannonball", to be a fairly humorless album. People like the humor, people like us to do instrumentals, and they weren't really there on HYBRID VIGOR.

Martin: Explain swampadelic.

Webb: We finally got to do a psychedelic song and I'm

"To a certain extent, Webb Wilder champions the underdog to do whatever it is he wants to do against all odds."

from the swamp.

Donny: Kind of rhythm and blues with psychedelic guitars.

Martin: When I first heard "Hoodoo Witch" off DOO-DAD, the first thing that popped in my head was Creedence Clearwater Revival's "Run Through The Jungle".

Webb: Good! That's swamp rock.

Donny: We're big fans of Creedence.

Webb: Swampy is Dale Hawkins' "Suzie Q". They covered it and made it psychedelic. Bang! Swampadelic.

Martin: You're carrying on the Fogerty tradition.

Webb: But its even more skewed and sick. On "Hoodoo Witch" it was way over the top, pull out all the stops. "Suzie Q" was a perfect example of a swampadelic song. People think of Dale Hawkins as the progenitor of swamp rock and they had a psychedelic treatment of it.

Donny: The other Creedence track that came out with it, "Born on The Bayou". That was great. I remember listening to that about three o'clock in the morning. Thinking "Wow! This is weird." It really had that swampy feel to it, but it had that tone from San Francisco.

Webb: The droning guitars. Almost sitar-like, East Indian elements.

Donny: I have vivid memories of that song...

Martin: What's next for Webb Wilder?

Webb: Touring. Dates. Counseling.

Donny: Therapy.

Martin: Another album?

Webb: We're always thinking about it and trying to write material.

Donny: We're big fans of country music. Huge fans. I like people like Merle Haggard...but I also like The Butthole Surfers. Its hard to play all that on-one record.

Martin: Are the '90's going to be a renaissance for Webb Wilder and the American sound in rock music?

Webb: Yeah, to a degree. Its politically correct.

Donny: The guitar has come back.

Martin: Thank God.

Donny: Yes, thank goodness...In a lot of the metal stuff now, you're hearing a lot of blues-based stuff.

Webb: The neo-classical, Quiet Riot things are not in vogue right now...

Donny: All those strange scales that everybody was playing. All these hybrid scales. Now, its back to a bluesier thing.

Martin: We're working on a theme for the next FLIPSIDE about UFO'S.

Webb: Cool.

Martin: Some UFO expert is talking about his theories. (Next issue).

Webb: Does he subscribe to the theory that Eisenhower signed a treaty with the aliens in 1954. Is he the former military intelligence officer?

Martin: No idea.

Webb: Is he into the Zapruder film?

Martin: The Kennedy assassination tied in to an extraterrestrial conspiracy. Interesting.

Webb: Bush ran drugs with the CIA, too.

Martin: There's a definite saucer motif in both of your films. The UFO sightings you investigate in "WEBB WILDER: PRIVATE EYE" and the alien dream sequence in "HORROR HAYRIDE".

Webb: In "HORROR HAYRIDE", I'm portrayed as a small boy who's hounded by these saucers for whatever reason...I really did have a dream as a kid, I woke up and was still half-asleep, and thought I saw one in the night sky...

Martin: Any paranormal experiences for you, Donny?

Donny: I've seen quite a few things. I grew up in Flagstaff, Arizona. Where they based and got ready for the Moon landing. There were a lot of clear, clear nights and I saw a lot of strange things.

Martin: Things man was not meant to see.

Donny: I have no idea what they were.

Webb: I'm haunted by one of the earliest report of a UFO sighting. I had the TRUE MAGAZINE report on Flying Saucers when I was a kid. There was one in the 1880's where these people on this farm had a saucer-shaped craft hover over their house and a glowing rope comes down and wraps around a cow's leg and pulls it up and disappears. The next day, they find the cow's bones... Anyway, according to this guy, Eisenhower signed a treaty with the aliens in 1954 in exchange for a lot of technological advancements they could bestow on our civilization. In return, they allowed them to experiment on people. This gets back to the Whitley Streiber school of thought.

Martin: Yeah, his book COMMUNION.

Webb: Yeah, the M.I.B.'S - The Men in Black. Have you heard of them?

Martin: Yeah. The alien agents secretly living among us.

Webb: Supposedly, they don't eat with utensils, and they show up unexpectedly at people's houses. Then you have the Platian theory: that they've been among us for a while.

Martin: The Von Daniken, ancient astronaut theories.

Webb: Right. Are we all aliens? The Platians are supposed to be pretty cool aliens. Then there's this theory that an alien crashes in the desert near an Air Force base...

Martin: Yeah, Edwards Air Force Base.

Webb: And they've still got this guy on ice.

Martin: Supposedly, when Barry Goldwater was still a General in the Air Force, before he got into politics, he asked about the Alien body rumor and he was told at the highest level to forget he ever heard anything about it.

Donny: When I was fourteen I talked to this man in Flagstaff who was a preacher. He got kicked out of his church because he started seeing a lot of things. Started having clairvoyant visions. He told me some things that actually came true, later. When things like that happen, you sort of have to believe. Its a strange world.

Webb: How about all this Easter Island stuff. Pretty heavy.

Martin: Stonehenge.

Donny: And why on Earth did they make those big pictures of spacemen in the desert...?

Webb: What are the lyrics to Spinal Tap's "Stonehenge"...Where the cats meow...

Martin: Yeah, that's right...And where the demons howl.

Donny: I love Spinal Tap.

Martin: Does your drummer explode?

Donny: (laughing) He does explode!

Webb: He's highly combustible!

Donny: He's his own dictionary.

Webb: He's a glossary.

Martin: Well, I guess we've come to the end. Any last words, Webb?

Webb: Remember to practice the Webb Wilder Credo: Work hard, Rock hard, Eat hard, Sleep hard, Grow big, and Wear glasses if you need them.

Martin: Gentlemen, thank you very much.

Webb & Donny: Thank you. Yeah, thanks FLIPSIDE.

Thrashead: How long have you guys been around?
Eric: Two and a half to three years.

A.J.: Yeah, three years of busting ass.

Thrashead: You guys had one E.P. out on Flipside, what is the lull in between records what's going on with that?

A.J.: We don't have any money, and we figured that if we were good enough, hoping that maybe we could get on a label sometime.

Eric: Labels don't like punk rock.

A.J.: I don't know, we've been trying.

Thrashead: I heard there is something going on with Triple X records, what's going on with that?

A.J.: Well we were going to do an album, but they signed a bunch of bands and got in over their heads. It fell through, but recently we decided to do a single. So it's a foot in the door.

Thrashead: So it's sort of a two song single no e.p.'s or nothing like that.

A.J.: It will have four songs. It's cool, we have other labels checking us out but it will look good. Hopefully something will happen, someone will get of their ass.

Thrashead: There seems to be a weird backlash in this town, it's easy to book the '77 style punk bands, but when it comes to hardcore bands or bands of a slightly more intense calibre they seem to avoid them. What do you think is the problem with that, what's your opinion on it.

A.J.: There's a million other bands out there, and we trip on it because we've been busting our ass trying to get a record out, and we see these premature ejaculations of bands, overnight successes that haven't been together for less than a year. All of a sudden they pop out and they have a fucking record out....

Eric:"Pop" that's the key word.

A.J.: They got a record out, They're all over this

magazine. Every magazine I see, I look at it and say who the fuck are these guys.

Eric: Wait, they opened up for us.

(laughter)

A.J.: Yeah, shit like that.....

Thrashead: That must bum you guys.

A.J.: You go to the record store, you see all these new fucking records on the wall, it's like who the fuck are these guys? We figure someday you know. We're just trying to have fun, we're just trying to be happy. That's what it's all about.

Thrashead: So you guys are the only two original members left?

A.J.: No, there is three of us.

Thrashead: There's three of you left, what happened to the other two?

A.J.: The first one fell in love and split on us, but he helped us get it together. We did our first record with him, then the other one was in Detox.

Eric: My Brother.

A.J.: Yeah, Eric's brother Lance. My best friend.

Thrashead: What did he play?

A.J.: He was the drummer. He had to split, we went through a couple different drummers.

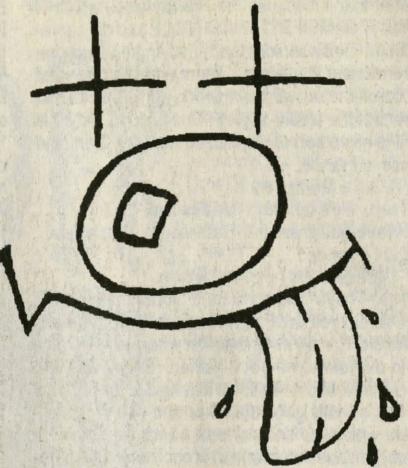
Eric: They'll be reading this.

A.J.: Finally got to who we got now.

Eric and A.J.: Hi Lance (laughter).

Thrashead: There seem to be these stupid rumors going around about you guys being tied in with racist stuff, would you guys like to answer your critics?

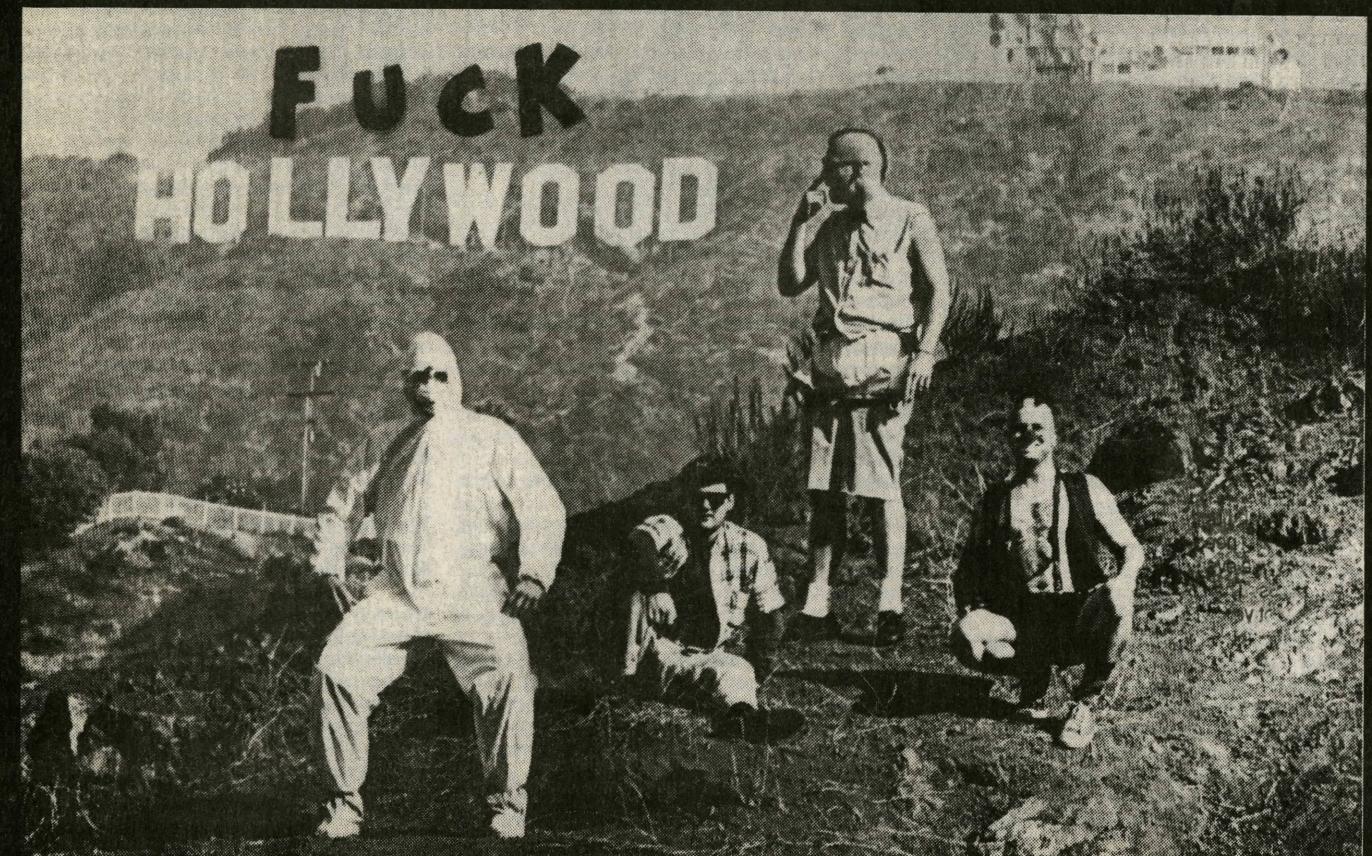
Eric: Fuck you honkey! (laughter)



DAS KLOWN

A.J.: I think that's a bunch of bullshit. Where does that come from it doesn't come from our music. I'm Indian, Eric's from another planet, Danny's Jewish, Nick's an Italian, Our number one roadie he's Japanese, and some of our biggest fans are black. So where does it come from, we eat Thai food you know. (laughter) Where does it come from, it's bullshit. Maybe it's our

F U C K H O L L Y W O O D



name.

Thrashead: How did you come up with the idea for the clown, the make up and all?

A.J.: It just grew on me.

Eric: He couldn't get it off.

A.J.: We used to fuck around. Where it came from is Lance and Eric used to have this pad and we used to call it Klub Klown. That's where we went and fucked around. Das Klown was just a term and it just kind of grew on us. I decided to put on a nose and I just felt comfortable with it, and now if I don't have it on I don't feel comfortable. (laughter) (more talk goes on about the nose)

Thrashead: Who writes some of the lyrics?

A.J.: I write them all.

Thrashead: What are some of your lyrics about? What are some of the things that inspire you to write your stuff?

A.J.: Just everyday shit, thoughts, feelings, other

people's problems, my problems, positive things in life.

Not much political shit, just everyday things.

Thrashead: The politics of life, huh?

A.J.: Yeah, just life. Me and Eric write a lot of the stuff together. Well I write a lot of the music and so does he.

Thrashead: So you play an instrument also.

A.J.: Yeah, I play the bass. It's like I write a lot of the songs and then they've evolved from there, but hopefully soon here we're going to all start kicking down more. Once we do this album we'd like to move on to some different shit. It seems like we've been playing the same songs forever, but they are good ones.

Eric: We got a lot of more shit, but we can't get around to yet.

A.J.: Yeah, we're trying to work at getting this out.

Thrashead: How old are some of the songs?

A.J.: Up to three years.

Eric: Three years and older, about four to four and a half years some of them.

A.J.: A couple of the beats Eric had before we even started. A lot of the shit I just started jamming on as soon as we got a band together. If it wasn't for a couple of us getting of drugs, it would have never happened in the first place. I want to say something too, we've been this way for years and we're never going to change. You're not going to see Das Klown five or ten years from now with hair down to their ass, cashing in on the fucking punk scene. This is what it's been about and this is what it's always going to be about. This is what we enjoy, this is what we love, this is our life.

Thrashead: What do you think about all these bandjumpers.

A.J.: I think it's bullshit all these bands, I don't want to say any names. I think it's bullshit that they come back from the dead with hair down to their ass and try to claim the fucking punk rock thing, because they realize that one time they has a good thing going. They get into this heavy metal thing, they try to use it as an excuse and call it trash or whatever the fuck they call it. You'll never see us like that, I think that's a bunch of shit!

Thrashead: So the nostalgia thing is fucked by your book.

A.J.: Yeah, it is. We love punk rock. If I got stranded on a deserted island with my records, I would be happy with those.

Thrashead: Yeah I understand, I would too.

A.J.: It's like I don't need any fucking bullshit! There very few bands that we even like today. I got a lot of respect for some bands. The Fixtures, the Weirdos, the Vandals, there's not very much left.

Thrashead: Do you think because of the whole Nirvana thing, do you think that the punk scene will grow or do you think that certain factions of the punk scene will be squashed, or diminished, or put aside.

Eric: I think it's fucked! I hate that whole Sub Pop thing. I get sick when ever I see that video, fucking anarchy on the cheerleader's fucking shirts and shit, I don't think that relates.

I think bleeech.....

Thrashead and A.J.: Come on Eric....

Eric:...Some people think "Oh what is that punk rock or

something."

It just....it makes a bad name. It.....it's a bad thing. (We all laugh)

Thrashead: All that and he says it a bad thing.

A.J.: Their making a lot of money, if that's their thing?

Eric: It took me five minutes to say that, and it will probably take up only one line. (laughter)

Thrashead: So what are some of the future plans besides an album.

Any tours?

A.J.: We want to get out of this country.....

Eric:....and stay there. (laughter)

A.J.: We'd like to see other countries, because we probably never will. We're not rich, we don't have rich parents, we probably will never make it there. Before I die I would like to see the world.

Eric: I've got to see other countries and sky dive naked before I die. (laughter)

A.J.: If I can see other countries by doing something I love, that's what I'm going to do.

Thrashead: Going to Europe and other countries?

A.J.: Yeah, that would be nice. Letting them know that punk rock still lives in the hearts of you. My girlfriend said something the other night that turned me on, she said, punk rock's dead, but the funeral's fun. (laughter)

Thrashead: Yeah, there you go.

Eric: It turned me on too.

Thrashead: What do you think of the future of punk rock, like the hardcore "true punks" in general?

Eric: I've haven't seen any. (laughter)

Thrashead: I mean the music. There seems to be a lot of bands, newer bands cranking out, especially the older style. The '77 style is really making a comeback.

A.J.: I think they realize that they had a good thing at one time.

Thrashead: These are like newer people doing it.

A.J.: Yeah, but that good, ever keeps you going. I see kids walking down Holly Blvd. with mohawks and cool man. I wish that I them at our gigs more not enough support in We go to Santa Barbara, Orange County, get more support own hometown.

Thrashead: What wood needs to do to get thing going

A.J.: It needs an (laughter)

Eric: It needs

A.J.: Or a

Eric: A good!

A.J.: : (laughter).

Eric: Every-

A.J.: I never

do you think Holly get that kick in the ass again?

A.J.: anal douche, a major one

a time machine.

Eric: barber.

A.J.: barber, that would be

One big barber chair (laughter) don't know what happened, one got to cool. That's one thing wanted to do.

Thrashead: What about the goofballs that

seem to screw it up for everybody else, you know those people who like to go in and thrash a little too hard; start fights and shit.

A.J.: Yeah, that's a lot of shit. Everybody watched that happen, Suicidal Tendencies man they turned it into a gang. All of a sudden everyone was there to beat each other up. It kind of blew the whole scene for everybody. Bands couldn't play in the clubs and now they're scared to even have anything that's hardcore in any way.

We couldn't even play the Shamrock, we've played there twice.....

Eric: Three times.

A.J.: Then the last time they had some stupid excuse that we can't play here anymore because people were dancing, and we like to see people dance.

(Talk goes on about the stupid city ordinance that L.A. and other southern California communities enforce, that says that people can't dance unless the club has a dancing permit.)

Thrashead: There seems to be a jock mentality, especially in hardcore.

A.J.: I think it's always been there. Things like the jocks, they horned in on the scene a long time ago. They did it, people used to talk about it all the time.

Thrashead: They still do. (laughter)

A.J.: But now the jocks have been into it so long, they're now part of it or something. I don't know I'm just to be on the stand of out my head kicked for our friends

Yeah, like me dience that but are too scared those guys be off and kicking bad. people get too hurt fucking gang

goodies.

Eric: That was nuts.

A.J.: It turned into a full on riot.

Thrashead: What exactly happened.

Eric: Between the people who were there.....

A.J.: They started dancing, and then it turned into this.....one guy hit one guy and other guy hit the other guy.

Eric:

It was a gang fight.

A.J.: They're pulling their shirts off, it turned into a big old brawl. The whole place was fighting.

(more talk goes on about the goodies gig)

Thrashead: Any last words, any final comments?

Eric: In addition to seeing other countries and skydiving naked, I want to also jack off over the edge of the Empire State Building. (Mass hysteria and the end of the interview)

something."

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(We all laugh)

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Thrashead:</

Drip Tank was interviewed at Joel and Paul's house after their gig at Chabaluba on January 31, 1992 over Keystones. Interview by Ted, with a little help from Dave, Marshal, and John from Miniature.

Drip Tank is:

Abbie Z.: bass

Paul B.: drums

Julie D.: guitar, sometimes vocals

Joel N.: broken guitar, vocals

I went to check it later, it was... It was... Ted: I waited all my life for a Gibson Les Paul. I had one for three months.

Ted: Three months? That's it!

Julie: And now it's trashed.

Ted: It's history. It's gone. It's finished.

Ted: So what are you going to do now?

Julie: We're going to panic.

Joel: I don't know.

Ted: You seem really bummed about it. It happened a week ago and you're...

Julie: No, he just found out about it today.

Joel: I've been playing my Stratocaster because I opened up my guitar case and a few of the strings were broken, but I didn't see the major damage. I couldn't afford strings so I just played my other guitar. So that's the sad story that.

Ted: So are the next few Drip Tank shows going to be for a new guitar?

Julie: Possibly.

Paul: I think being in a band is just one big long benefit show. You don't really ever quite...

Julie: ...catch up. We're going to take it, see if it can be fixed and if it can't be fixed we'll do some benefits.

Ted: So what do you think of the scene in San Diego? Do you think it's reached a peak? Rising? On its way down?

Joel: It's definitely the best now as long as I could remember, as far as like the number of bands who are doing things and the interest of bands and stuff. I mean, San Diego, it's always been you know "For a band in San Diego, they're pretty good". It's sort of that. You hear a band and you say "Well, considering they're a San Diego band, they don't sound half bad". Now it's all these bands are good in their own right. It doesn't matter where they're from. They (the bands in San Diego) could be coming from wherever, Manchester or Seattle or wherever and they'd still be damn good bands.

Ted: Now you guys are going to be recording an album for Cargo Records? When is that going to be happening?

Joel: Next month. A matter of weeks away.

Ted: Who's going to be producing it? I remember you telling me a big time producer might.

Joel: Yeah, but he sort of flaked and we really want to record it in San Diego.

Ted: So who's going to end up producing it?

Joel: We're going to do it ourselves.

John: (jokingly) Why do you think you rose in such tremendous speed in the San Diego scene that a year ago, was just starting to happen.

Ted: I know the answer! Did it have to do with the longest and shortest tour in history?

Joel: No.

Julie: That was pre-Drip Tank. That was Tom's Drip Tank.

Ted: That's where you got all the media attention.

Joel: We got tons of press for that and we thought "Wow. We're going to be like an established band", and then the next week we're playing to three people again.

Ted: And why was that?

Paul: We didn't have much to follow it up with, really.

Ted: Yeah, how could you top that? Oh! We should tell the people what this longest and shortest tour was.

Joel: We played fifty 7/11's in one day. We just rented a truck and drove from El Cajon, which is east county, all the way to the beach and every three minutes, stop at a 7/11 and play one song and then drive to the next one, do that for ten hours.

Julie: They had a little flier, a map that would tell you where they were going to be.

Ted: How much did this all cost?

Joel: About a hundred bucks.

Ted: That's it?!

Joel: Yeah. Under \$150. Between a hundred and \$150 definitely.

Dave: Give or take \$20 for Big Gulps.

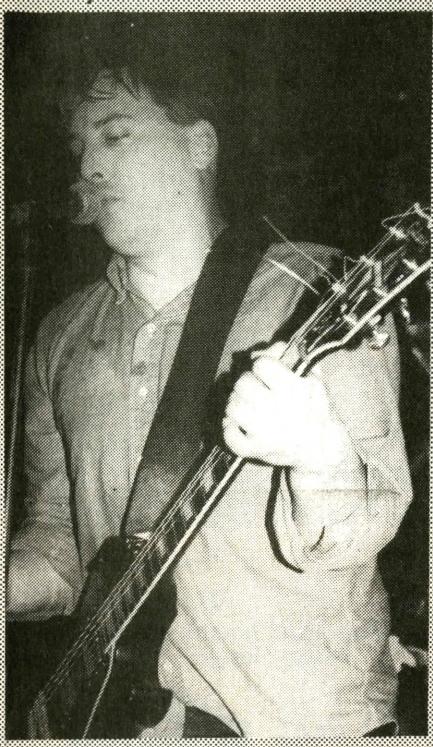
Paul: We got free Big Gulps at some of the places.

Joel: Yeah and some guy actually tipped us \$20. He looked like a real asshole. He was standing outside sort of waiting for us. I was waiting for him to say "Get



out of here! We don't like your kind" but after we played he called me over and said, "You guys are 21, right? Here, take these." Gave me a 12 pack or whatever and \$20. I think he thought that somehow we were connected with Southland Corporation. It was really cheap. Renting the truck was like under \$100, like \$70, and the generator was about \$30.

Ted: But you spent a lot of time mapping out the tour. Julie: They had fliers out like the week before, at a



show.

Paul: There was a lot of preparation. Joel and I spent an evening, actually driving to about 12 or 13 of them.

Joel: We even played at some of them.

Paul: We had an acoustic guitar and just kind of did a drill.

Joel: Nobody knew about it, but there was a very obscure, acoustic, two thirds Tom's Drip Tank tour of Pacific Beach. Paul and I toured all the 7/11's in PB, playing a song at each of them.

Ted: Abbie, how come you weren't there?

Abbie: Probably drinking somewhere.

Dave: What happened to your car?

Julie: My car blew up. It blew up last summer. What happened to your car, Paul?

Paul: It just died.

Julie: It just ate it. I see it sitting out there on third ave with one tire up on the curb and...

Ted: So is that why you guys were so late tonight? Only one car for the four of you and your equipment?

Julie: We're always late.

Joel: I was late because I was...

Ted: Drinking 40 ounces?

Joel: No, I was so upset. I was so bummed.

Ted: But you had another guitar to play.

Joel: Yeah, but it wasn't my Les Paul.

Ted: But it sounded good. I liked the snap crackle pop sounds it made.

Julie: That was me.

Ted: I think it was both of you, at the beginning.

Joel: If anyone knows how to fix a Les Paul, get in contact with us.

Ted: So after the 7/11 thing, you guys just laid low for a little while, and is that when you found Julie and changed the name to Drip Tank?

Joel: Well no, we stayed together for about three months after that. Actually, what we did was hire Julie as our manager.

Ted: Is that true?

Julie: That's a fact. I used to go see them. My friend Jeudi said "You gotta see this band, you'll really like them". I saw them, thought they were great, and started getting them shows because I knew the promoter and the guys who own the bars.

Ted: So when did they decide to add you as a guitarist?

Paul: She just happened to play guitar. I don't know how it happened.

Julie: I had this shitty amp when I joined them and it sounded really bad, so I got a new amp. Then Joel said, "Fuck, I gotta get a new amp." So he got a better amp and then we just started one upping each other until we got speaker cabinets.

Ted: That's when I knew you guys were really serious about the band, when you went out of your way to get all this great equipment.

Dave: It happened when Abbie got a case for his bass.

Joel: Yeah.

Julie: A big day.

Dave: What actually spawned that, Abbie, after years and years of hauling that thing around?

Marshal: He probably found out that he could carry all the cords and the guitar in the same box.

(laughter)

(from here, a lot of small talk about signs, practices, previous bands, and other shit)

John: Remember, this is going to be in an LA magazine and you're trying to impress people in Los Angeles.

Julie: Is that what we're doing? We don't give a fuck about that.

Dave: Do you give a fuck about LA?

Joel: Yeah.

Julie: I like to play Al's Bar. That's about it.

Joel: That's the only place we've played. We played at Raji's and uh...

Julie: (laughs)

Dave: Where's the next place you want to play in LA?

Joel: Uh...what's that place called? The Palladium?

(laughter)

Joel: We got a call from this guy up at Raji's, we had left him a tape, but he goes "Do you think you can come fill up a show? It's short notice and I'll hook you up with someone real good..."

Julie: On a Sunday night.

Joel: We go up there...

Julie: We all have to work the next morning.

Joel: We play at 12 o'clock and the only people there are three of our friends who used to live in San Diego, now living in LA working on films. Three of Julie's friends, and they were there bouncing around and the sound guy was there for awhile pushing the lights...

Ted: Did they have the disco lights on?

Joel: Yeah.

Julie: It was so ridiculous.

Joel: We play Al's Bar, though.

Julie: Al's Bar is great.

Ted: You've played there three times, right?

Joel: Yeah. We played there once with a bunch of bands and...

Julie: Yeah it was great. We had about 20 people come up from San Diego. It was really fun.

Joel: And then we played the next time and Pop Defect snuck us on the bill and paid us themselves. Then we played with the Paper Tulips. It was cool. Those are cool bands. That's who we like. Those are friendly people.

Paul: Valet parking, too.

Ted: Are you guys going to be going on tour sometime?

Joel: One thing at a time. We might play the South by Southwest thing in Austin, Texas in about a month, maybe, and we'll do a little tour if we go out there. Otherwise we'll wait to record our album and then do something with the label when it comes out.

(more small talk on PopCore and other shit that you probably don't care about, and we begin to end things up)

Julie: Closing words. Abbie, closing words.

Abbie: Fear of a PopCore planet.

Julie: Paul, closing words.

Paul: I got the right one (?)

Julie: Joel, closing words.

Joel: I am so bummed about my guitar. I waited three years...

Ted: Why did you throw it down on the ground like that?

Joel: I didn't mean to throw it that hard. I just meant to sort of drop it. I figured it's a Les Paul, it will bounce.

Dave: You know what you should do? Buy a used guitar that John Reis has thrown around first.

Joel: That's the whole thing. John Reis, he ends up every show, well not every show, but you see him dropping guitars and shit.

John: Yeah, well you see, he drops the other guy's guitar, not his.

Dave: He just drops Andy's (other guitarist for Rocket from the Crypt).

Ted: Yeah, you should run back and get a prop guitar and then smash it.

Dave: That's what Kurt did the first time I saw Nirvana. He crushed a guitar he wasn't playing.

Ted: Did he really? Where was that?

Julie: That's lame.

Dave: At Iguanas (with Ted).

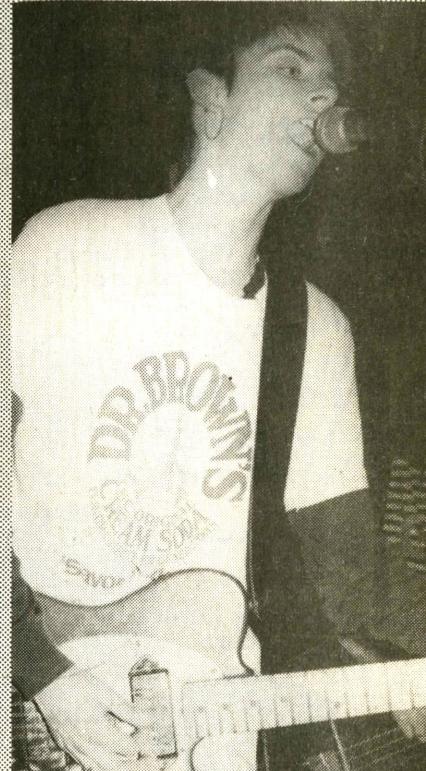
Joel: That really bothers me with Nirvana. Every time I've seen them play, on Saturday Night Live, and several times live, and at the end of the show, the bassist throws his guitar up in the air...

Dave: Never drops it.

Joel: ...and he always catches it. He's always right there to catch it. And that's not rock and roll.

Ted: Julie, closing quote?

Julie: Um. If Superchunk are rude next week when we play with them, we're going to play their best song as a



closer.

Joel: Sort of take some steam out of their performance.

(pause) But we're just kidding.

Julie: I'm not.

It turns out that Superchunk were really cool and even dedicated a couple of songs to Drip Tank, so they did not end up doing their version of "Seed Toss". Oh yeah, last I heard, Joel's guitar is in the shop, and it looks like it can be fixed.



Poison Idea

Sub Pop 45 shirt (caricature)
band photo on back
t-shirt / long sleeve with printing on sleeve



Poison Idea

The most popular shirt in the house!
Pick Your King - Elvis/Jesus double sided
printing on both sleeves
t-shirt / long sleeve / hooded sweat



Poison Idea

Anton Levy & Sammy Davis Jr./hail Satan
record collectors are pretentious assholes
printed on sleeves/ double sided
t-shirt / long sleeve



Poison Idea

blank blackout vacant/ nihilism
definition double sided/ printing on sleeves
pocket t-shirt/ long sleeve /
hooded sweat



Dickies

Locked & Loaded
t-shirt



Freeze

Misery Loves Company
t-shirt
(coming: token bones shirt)



Mighty Mighty Bosstones
bulldog/plaid boys double sided
printing on sleeve
t-shirt / long sleeve / hooded sweat



Mighty Mighty Bosstones
DeNiro/Monkey See double sided
t-shirt / long sleeve / hooded sweat



Upsidedown Cross
inverted cross/kill for Satan double sided
t-shirt / long sleeve with printing on
both sleeves



Lemonheads
Hate Your Friends
t-shirt/ long sleeve/ hooded sweat
call for other Lemonheads styles



Seka
Love Shim double sided
t-shirt / coming soon on long sleeve



Taang! staff shirt with new logo
pocket t-shirt/ long sleeve/ crew neck sweat/
hooded sweat



Mission of Burma
double sided
t-shirt / long sleeve



Lyres
double sided design
pocket t-shirt/ long sleeve



Hard Ons
Ray art of pinball granny/ double sided
t-shirt / long sleeve / hooded sweat



DYS
Fire & Ice/two fists crossed double sided
pocket t-shirt/ long sleeve /
hooded sweat



SSD
Power/Raiders silver double sided
t-shirt / long sleeve / hooded sweat



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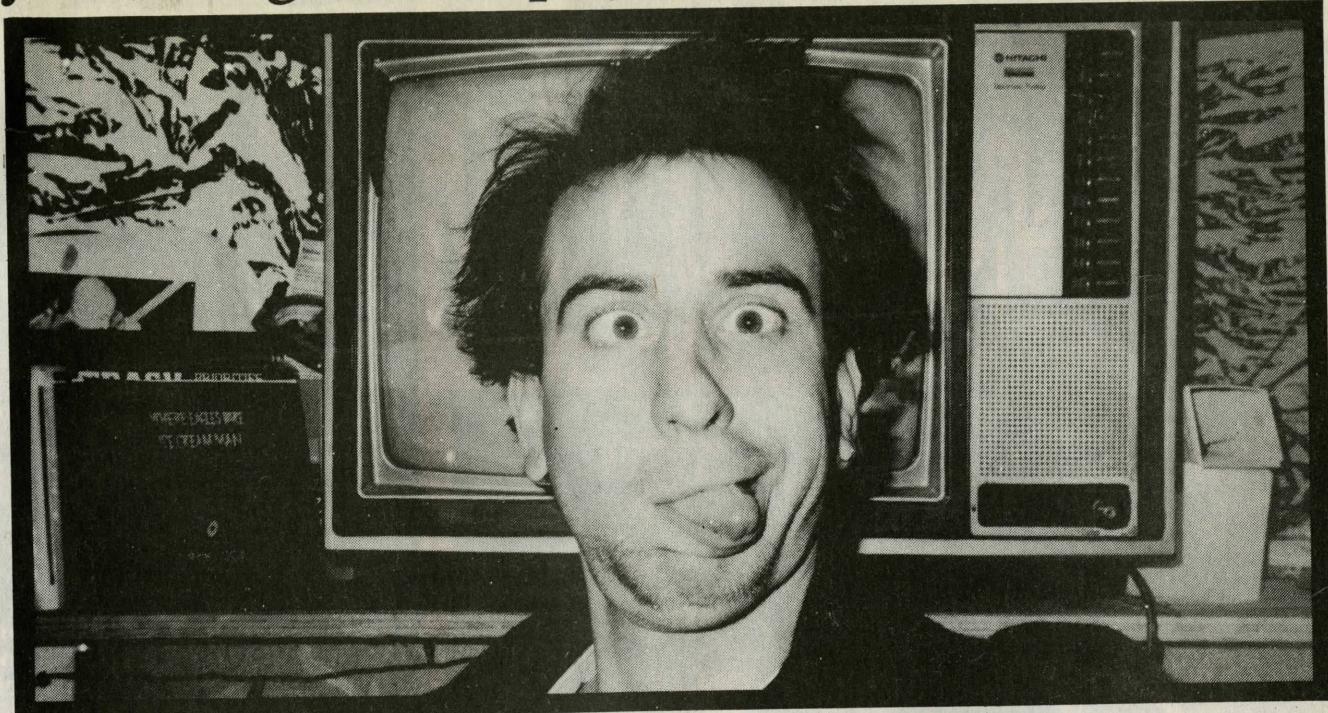
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PRESSURE HED



AI: What's the story on the two songs included on this flexi disc?

Tommy: Well, they're different than the mixes that we did on the "Wired For Sound" album, those we only did on a four track. We had the chance to make this one a bit fatter and more exciting for the flexi. We had two different mixes that were done to choose from, one for the album, one for the flexi. There's actually an extra guitar track on this and there's a bit more pump behind it, it's a bit more grungy - the "current grunge trend". I'm not very into this current grunge thing that is going on too much. So on the "Wired For Sound" side we just did a Hawkwind style mix with lots of "woossh!" and different sounds.

AI: And the "Hedstrap" side is different as well?

Tommy: Yeah, it's different, it's got the extra guitar track on it and there's some subliminal stuff in there if you listen really carefully, or if you're under the influence, you can hear a lot of little things happening...

AI: When will the full album be out?

Tommy: It should be out in a couple of weeks. In the meantime we're doing a small number of shows with Helios Creed, here and in San Diego. We're also doing a double thing with KMFDM at Control Factory. Plus we're recording a lot of new stuff at the moment, we're working really hard on new material. The "Infradrome"

album took so long to get together, that we've actually done a lot of new songs since then - which I think are better. I mean, we're trying to do more of a concept album where the songs all mish-mash into each other, "Infradrome" is just a collection of stuff that we've been doing over the last 2 or 3 years.

AI: What kind of a concept do you have in mind for it?

Tommy: Have you ever heard the "Advantage" album by Clock DVA? One of the real old ones... we're gonna get people in to do other things. We're going to have some violin playing on it and maybe some sax or trumpet.

AI: A concept like Calvert's "Captain Lockheed and the Starfighters"?

Tommy: Well... we're probably going to be releasing a single with Nick Turner, the guy who used to be in Hawkwind with the weird mohawk playing sax. He agreed to play on a recording of the song "The Right Stuff" (From Captain Lockheed). He's coming out here, not with Inner City Unit, but he has his own band now. He does sort of industrial music. Sort of like Babyland with a sax!! He's a nut... I asked him if he was doing any Hawkwind stuff and he said "If you want to hear any Hawkwind you'd better go look in your grand dad's record collection!" Ha ha... it's kinda funny but he still does "Brainstorm" and "Masters Of The Universe" and

As you know by now, you got a free Pressure Hed flexi disc with this issue of Flipside. A lot of you might not know who this band is, and you may have missed the feature we did with them in issue number 72. Well, Pressure Hed are one of L.A.'s experimental psychedelic bands. I won't say "industrial" because they do not beat on metal or any of the other "industrial" trappings. They are a three piece consisting of Mark on bass, Len on keyboards and electronics, and Tommy, the guitarist and singer. Hawkwind is one of Pressure Hed obvious influences, but their music goes further in its own direction as hypnotic and driving psychedelic dirge. The band plays around a lot and makes good use of lights and visuals and Tommy will at time transform himself into the late Hawkwind singer Robert Calvert with aviator gear and black face paint. An eerie sight that mixes perfectly with the eerie droning sounds.

Anyway, I caught Tommy one afternoon for a little chat about this flexi and a little band update...

stuff that he did with the band.

AI: Why did you pick "The Right Stuff" to do as a single?

Tommy: Because that album "Captain Lockheed" is probably one of the greatest albums that was ever made that never got anywhere. I mean it was a total flop but it's such a great album. It's like Monty Python meets Hawkwind! I can't believe that other albums around that period like "Funhouse" by the Stooges and "Loaded" by the Velvet Underground just never got any recognition. This is a great great album as well, probably the only time you hear a heavy Motorhead influence in their music. I think that was the last album Lemmy did before he got fired from the band. "The Right Stuff" is a really powerful song, I like it. It's probably the only time you'll ever hear me saying the word "Baby", but it's kind of worth it! kinda grit my teeth through that.... We're trying a sort of different edge in our music as well, our first stuff was really sci-fi oriented, and the new stuff is a lot more, it's hard to explain, it's still got the sci-fi element but I think it's a lot more psychedelic sounding and geared more towards having our own complete identity with us. I think we do already, but we've only had Mark now for a year and this is the first stuff that he's really collaborated on instead of just redoing songs that me and Len wrote. When you have a bass player you can take off in different directions.

AI: How are the live shows going? You're using more



Hawkwind tribute corner: Photos of Hawkwind in 1978 with Robert Calvert, and Calvert on stage at the Starwood! photos by Jane Chafin.

Al: Did you have paint on and aviator stuff?

Tommy: Yeah, yeah. And the guys got a new light show and they've been listening to the tape so we can co-ordinate with the music. They've got a lot of old Jerry Anderson footage on Super-8, like vortexes, and space and super novas going off with plastic space ships flying around. It looked really great! He has this new computer projector that does like patterns that build up in one corner and then fill up the whole room! It's a really amazing thing. It's weird at the moment because a lot of people that were doing the clubs that would book us aren't doing that anymore. You start to get tired playing at Al's Bar and the Shamrock and those places because the sound systems aren't really that good and people keep seeing you just barely scraping by with a half way decent system, and it's kinda bad. The Lingerie was great, it sounded really good. We had our friend who used to be in the Flesheaters, Chris D's band, do sound for us. It's really good because when we get a good place we can put on a good show and people can really get their money's worth - with all the lights and sound. One guy, some Hawkfan, was in tears, he was saying "God, there's somebody still doing it out there!" We always get these like, progressive rockers coming up going "Thank God, thank God, there is still hope!"... Have you heard of this band Voice of Destruction?

Al: No...

Tommy: Oh, they're like those bands like Both Thrower or Carcass but they use really heavy electronics as well. Not like those crappy strip bands like Yesterdays Tear or Murder in Exile, those Ministry rip off bands, they're like heavy electronics but with heavy guitars. I don't know if you've been noticing what's been going on up on the strip. There's like a hundred Ministry clone bands!

Al: Really!

Tommy: Yeah, everybody is doing it. There's these glam bands of a few years ago getting the shaved Nine Inch Nails look and getting dialogue samples going "I'll kill ya fucker, I'll kill ya fucker, I'll kill ya fucker..." and stuff like that with the "Da da da da" drums beats going. Remember that band the Texas Vamps - they're horrible! We had to do a show with them once, they had the whole make up stuff and now they're getting into it. They're getting hip on the strip, the sort rock'n'roll-esque industrial music, I don't know, we could be reaching the end!

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From the upstairs bathroom at THE AXIOM "lounge" in beautiful Houston, TX on January 24th, it's...

STINKERBELL!!

"Your boyfriend's favorite band, and definitely the tightest band in Texas!"

**The drummer, JOHN BOHNAM JOVI was not present for the interview for and no one knew why... -Thom
VIDEO STILLS BY THOM...**

Thom: Introduce yourselves and tell me at least what you attempt to do on stage?

Kristie: Well, my name is Kristie and I sing. Sort of.

Kelly: No. She just bitches really loud over the mic. I don't know, we're kind of trying to figure it out.

Thom: And who are you?

Kelly: I am Kelly Keen. That's like peachy-keen [bass].

Karen: I am Karen. I play guitar, grow calluses and tell Kelly to quit whining.

Thom: Kelly, stop whining.

Kelly: [whining] I'm not a whiiiiinnnerrrrr!!

Kristie: Actually I am the whiner.

Thom: Tell me when you girls formed?

Kelly: Well, we all realized that we were the same bra size [36B]. We thought that it was like a message from god that we should form some kind of a group.

Thom: When was this?

Kelly: October, 1991.

[laughter...]

Karen: When Kelly got back from Europe.

Thom: Who formed the band?

Karen: Kelly. She's the one. She's the MAN.

Kelly: I got tired of seeing all of these lame young kids playing heavy metal and acting SO bad when I had fucking worked my ass off supporting the scene for 10 years and just like watching people come and go and like the music getting worse and worse. It was like it had to go back to the roots.

Karen: I didn't really think that anybody would get off to punk rock again, but they seem to enjoy it.

Thom: Actually there seems to be a resurgence of that going on right now.

Kelly: Well, once the music industry buys out all of the punk that is getting popular then they water it down, you know? Like NIRVANA was probably like a bitchen band until they were on MTV EVERY hour.

Thom: They were, but I think they still are.

Kelly: But now it is like they are on MTV every hour and that's probably fine and great, but it is like the music industry, they take what—I don't know how to say it.

Karen: I like the fact that they got paid like 650,000 dollars to go into the studio, went in for two weeks and wrote all of these cheesy songs. "Polly wants a cracker..."

Oh...

Kelly: Oh, c'mon now.

Thom: Let's not talk about fucking Nirvana. Let's discuss Stinkerbell.

Kelly: Ok, well Stinkerbell is a concept—

Thom: WAIT! STOP! I didn't ask a question!

Karen: He has to ask a question first, Kelly!

Kelly: No! It's OUR interview and we'll do what we want to, ok???

Thom: I didn't say "Hey, what's your concept" or anything. If you want to talk philosophy, you go to MRR or

something. I'LL ask the questions around here and THEN you answer them, ok?

Kelly: Aw shit!!

Thom: I'm a dick. I'm sorry.

Kelly: But not for long...

Thom: You want to see this thing? It's pretty large.

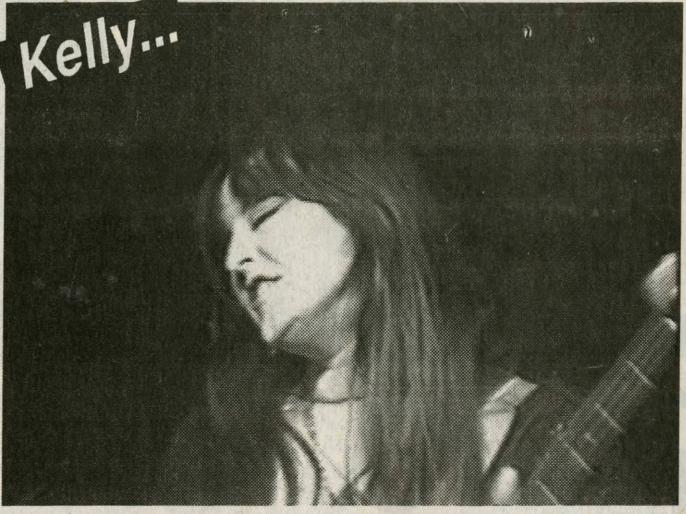
[laughter...]

Kristie: I wonder what the tape would record if we stuck it up our ass...

[ahem...]

Thom: Ok, were you girls in any projects before this?

Kelly...



Have you ever played an instrument before?

Karen: Yeah, I played 11 different instruments.

Thom: Name about 5 of them—the more interesting ones. The "unpunk" ones.

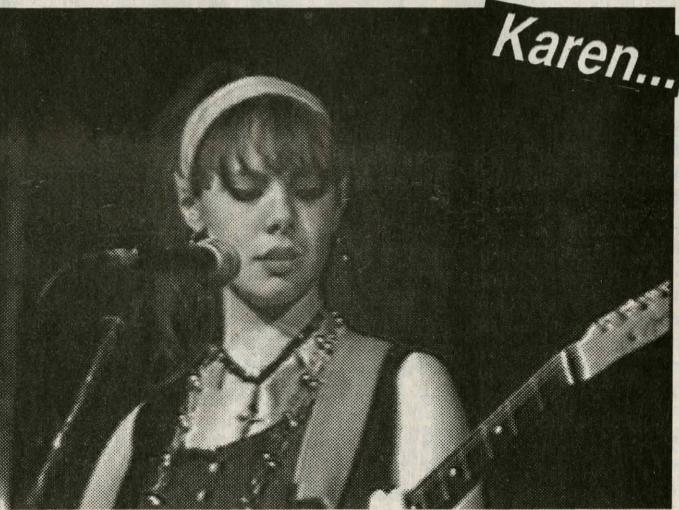
Karen: Piano, french horn, clarinet, cello, flute—the flute made me too light-headed.

Kelly: She was one of these tormented children. Her parents sent her to every class in the world.

Karen: I used to be a dance teacher. I taught jazz, ballet, tap, [etc.]

Thom: And now you're in Stinkerbell.

Karen: What's the world coming to?



Kelly: Yeah but you're only 16, so...

Thom: You know, it's funny. You were answering a question that I didn't ask but I stopped you just to be a dick. What's your formula?

Karen: To piss everybody off.

Thom: But you seem to be turning them on.

Karen: WE TRY TO PISS THEM OFF!! And they don't get mad! They don't buy it.

Thom: Don't you realize that a lot of guys LIKE the abuse?

Karen: There was this one guy. He had a tattoo on the side of his head. He was going "WWOOOAHHH YEEAAAH!" I said, "Shutup, I got the mike," and he was laughing. I was trying to piss the fucker off and he's laughing. So I spit on his shoe and he said, "You're turnin' me on..."

Thom: Exactly.

Karen: So at the end of the show I told him to hold out his hand. I spat in his hand. He loved it. He rubbed it together and slapped it on—

Thom: Like it was cologne.

Karen: I mean WHAT, man? I am as obnoxious as I can possibly be and they don't buy it. They giggle.

Kelly: Yeah but with a face like HOWDY DOODY it's hard to scare someone. You just gotta show them that giant watermelon ass!

[laughter...]

Thom: How did you become the vocalist?

Kristie: I saw Kelly at a party and she said that I could be the singer in her band.

Kelly: Kristie and I have known each other for about 10 years.

[a knock on the door...]

Thom: WE'RE DOING AN INTERVIEW!! So you girls all grew up in Houston together?

Kelly: Kristie and I met one day when my boyfriend threw me out of the house. I needed somewhere to stay and Kristie helped me out.

Thom: Tell me the story. What happened?

Kelly: RONNIE BOND from REALLY RED. The most underrated Texas band in the universe.

Thom: Not.

[laughter...]

Kelly: Ask Ronnie. He'll tell you about it.

Thom: I don't think so. Much too brown.

Kristie: She moved out, PAM [her roommate] asked me if it would be cool...

Kelly: JANE'S ADDICTION slept in the bedroom that I rented from Kristie!

Thom: ...and Jim Morrison probably wrote "LA Woman" there as well... Did you masturbate in that bedroom thinking about them?

Kelly: Of course.

[another knock on the door...]

Thom: Go away!! We're doing an interview!!

Kelly: Let's see... Kristie met Bob and then they wanted to get married and stuff, and I moved out and got—eventually got pregnant... Abortion is a wonderful thing.

Thom: Thank heaven for Roe vs. Wade, huh? Whoops! A few hundred bucks at the clinic and everything's fine...

[laughter...]

Thom: So, would you do me a favor and just get to the point? How did you meet her?

Karen: Actually I met you in the parking lot outside of Pam's apartment and you wanted me to go to this left wing party.

Kelly: I always seemed like a political punk, you know... I was always arrested at the punk clubs and stuff... went to

court a lot... the ISLAND was closed down by the pigs because we were really active in a Klan rally [anti, I assume -Thom] and they would follow us around with cameras and shit like that. But that was a long time ago. Now they have brainwashed most of the kids. They just listen to heavy metal and whatever the promoters or TV tells them is cool, that's what they go for. And THAT'S what we're tired of. We're tired of the bullshit, we just want to have fun and show them how to rock.

Thom: What do you think of MTV? How BAD does it

suck?

Kelly: Really bad, until WE get on it!!

Karen: Booooo!!

[laughter...]

Thom: Oh, really??!

Karen: NOT!!

Kelly: I don't think they let mutants on there. Do they let mutants on?

Thom: Who writes your material?

Karen: John and Kelly.

Thom: John's not here.. where IS John? What do you think he is up to right about now?

Karen: He's blowin' Blag!

Thom: You think he's blowin' Blag?

Kelly: He's paying me back for writing that song...

Thom: Tell me about that song.

Karen: This is a good story.

Kelly: The "I Blew Blagg" song? Ok, I came into Houston, TX at the AXIOM and it was their first tour, and I saw this guy having a conversation—I was going through this RAMONES thing... I mean I would have sold my mother if I could fuck JOEY RAMONE... and I saw this tall, skinny guy on the stage with Converse tennis shoes on and long black hair and I thought to myself, "Oh my god he looks like Joey Ramone!" I think he grabbed this promoter—at the time she was the promoter in town, and she hated me... and he like grabbed her he threw her on the ground—she had these huge tits... I can remember him bouncing with his legs and hands up her—I thought, "Man, this guy is ALLRIGHT!" Don't print this...

Thom: I am sorry, you have to realize that everything you say is fair game.

Kelly: Oh, ok! Anyway, he was dancing on DORTHY'S bum and he looked like Joey Ramone, and I was like, "Man, I gotta meet this guy!" So I waited around backstage and he was bitchin', "Man, these people don't even know who the DWARVES are! We're just here because we're on tour with HENRY ROLLINS!"

[laughter...]

Thom: THAT'S what Blag said???

Karen: He was checkin' us out, looking us up and down... we were upstairs...

Thom: You mean the same way I did?

Karen: Yeah.

Kelly: I was like... I got a Polynesian tattoo, dude! And then Karen comes up with her little 16 year old self...

Thom: Did Henry suck on your tattoo like VADGE [MOORE] did?

Karen: No. That was "The Mauler."

Kelly: Then she was spreadin', yeah...

Karen: No, I have this tattoo... I have the rose tatoo...

Kelly: Well, then we went out in the van... we were making out and stuff...

[another knock on the door that went unanswered...]

Thom: Was there any penetration?

Kelly: No... 'cause— well it was through panty-hose...

Thom: Was Blag wearing the panty hose or were you?

Kelly: I don't remember, you'll have to ask him. I was like,

"Blag, Blag, before we do it, I have to tell you I have this big scar because I was in a bad car wreck and went straight to hell..." and he said, "Well, I have to tell you, I've got herpes..." and we looked at each other and were like, "Why don't we go have a beer?" We stayed up all night and we did like coke and beer. I think he said that [he had herpes] because he didn't want the "burn girl," but—

[laughter...]

Thom: Hey, it's Flipside, man, we get off on that shit. Recite the lyrics to "I Blew Blagg..."

Kelly: "Houston, Texas at the Axiom/I saw him bounc-

Thom: How could any guy not pop a woodie around you?

[laughter...]

Thom: You seem to be trying to piss people off but you're actually turning these guys on... I saw them drooling. They fucking dripped on my camera.

Kristie: Well, if that's what turns them on...

Karen: It's turning me on...

Thom: You're flirting everywhere...

Kelly: We don't do that on purpose. We can't help it. We want to—we can't help it that we're gorgeous and that we ROCK. We're just born this way. I mean some people like—there's another "chick band..." that will go unnamed—

Karen: MANHOLE...

Kelly: ...it used to be... the original people in the band were MY band, and she didn't want me in the band because I couldn't play bass well enough... so then she dogged me and shit, I dunno... what the fuck am I talking about???

Karen: Well, fuck assholes that—

Kristie: Well, even though all these other girls are trying to pull shit on us, it's like—we ROCK, you know? And that's just the way it is. No matter what politics or gangs or whatever is in town, we're gonna rock. Whether they like it or not!!

Kelly: That's right. We don't have to make up our own publicity.

Thom: Do you girls read Flipside?

Karen: I have, yes. I just can't afford it.

Thom: It's only two fuckin' dollars!

Karen: Can't afford it! Say no more.

Thom: When you get signed and make all of this money, will you subscribe?

Karen: Of course!

Thom: You guys don't have boyfriends? YOU'RE [Kristie] married. And you got a little bambino, right? Congratulations.

Karen: Hey, I gotta take a leak.

[She then does... transcription of this moment is impossible.. if you want to hear the tape, send \$35 and a S.A.S.E. to... psych!]

Karen: I love her child.

Thom: Doing the "mommy" thing...

Kelly: It may be a crack baby, but whatever...

[laughter...]

Karen: We went and made pizza at her house before practice one night, she wouldn't really talk to me all night, the little baby, she wouldn't come up to me. And then finally, we were just eating and she was pushing pizza in my face... yeah, she's a very intelligent kid.

Thom: Alright, Let's close. Is there anything you'd like to say in closing? Tell me how cute I am, maybe?

Karen: You're a hot guy...

Kelly: Yeah. One of us gets to blow you now!

Thom: I'm gonna have to flip the three-sided coin...

Kelly: We are from Texas! US Grade A Texas meat! Prime.

Thom: Is it true what I hear about Texas women, that they're a little more loose than California women, except that they don't put out?

Karen: The Dwarves said that...

Kelly: I think they're blind. I mean, don't you have to have a car to even GET laid in LA? I mean, like those chicks, you can't—

Kristie: Do they like call you and want you to take them to the store and then they fuck you?

Thom: Go a few blocks, stick it in something, go a few more blocks...

[laughter...]



Kelly: We love IGGY, man!! It's this thing where guys think they're so bad with heavy metal and flash their hair and shit, and it's like, "Hey, we've got CLIT POWER!"

Larry "Wildman" Fischer!

"In a world gone mad with fears,
In a world gone sad with tear,
I'm looking for the perfect world,
I'm looking for happiness"
- LARRY FISCHER

Influencing everyone from David Byrne to Barnes & Barnes, Larry "Wildman" Fischer is the missing link to both performers and comedians everywhere. With a possible single forthcoming on a cool L.A. label it seems, just possibly, that Larry might just come out of "retirement". Interviewed by both Jula Bell and Cake at the Hollywood Star Lanes bowling alley on Santa Monica Boulevard (Feb. 2, 1991) photo by Bob

JULA: Larry, I want you to explain to the Flipside readers what the "Pep" is.

LARRY: Ok, I used to record with Barnes & Barnes. They always wanted me to be happy and in a real hyper mood when they recorded me... and they would tell me not to record me until I had the "pep" because when I had the "pep" there's "no one as good as you are". They didn't want to record me without the "pep" because they said I was only "so-so", but when I'd get angry or emotional, they'd say "You're really..." They couldn't wait to record me, but when I was unhappy or depressed then they wouldn't record me and in that process I recorded a song called "the Pep".

JULA: Because of you, Rhino Records got their big start and now they're a multi-million dollar corporation. Do you think that if you got the "Pep" out, you'd put it out on another independent record label other than Rhino?

LARRY: As you know, I've had a lot of bad experiences in the music business; as you know, there's publishing, there's all types of different angles to come from the music business and Rhino Records is like any other company - they're all business and that's how come I think they've become real successful. I'm not saying they've taken advantage of me, they've been nice to me, too. But, they are all business. Am I right?

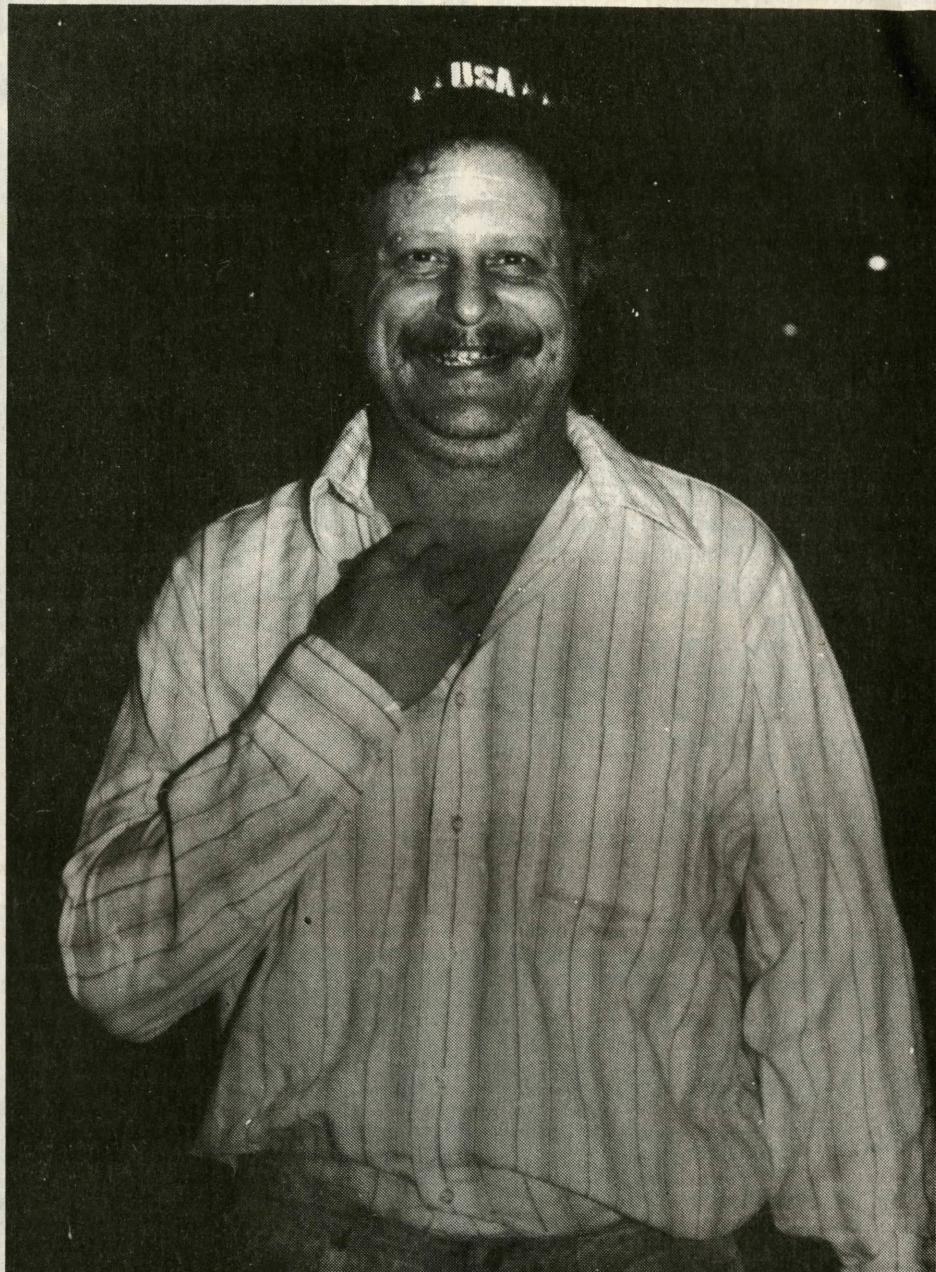
JULA: Yeah, but there's a lot of independents that might pick you up...

LARRY: Yeah, I know, but from my experience....

CAKE: There are a lot of people that look up to you...

LARRY: But, how can they look up to me when I'm out of this business?

CAKE: When I heard "My Name is Larry" on the Dr. Demento Show, I was thirteen and... God, I love that song!



JULA: ...or "The Wildman Fischer Story" or "Jennifer Jones"...

LARRY: Well, they're all out of print now and I stopped promoting those albums, but the last two were better than the first... don't you think?

JULA: I think that my favorites are "An Evening With..." and "Nothing's Scary".

CAKE: I like "Wildmania".

JULA: I like "Wildmania" too.

LARRY: You don't like "Pronounced Normal"?

JULA: I like "Pronounced Normal", but it's my least favorite. I know that Flipside readers are curious in knowing what inspired you to write many of your songs. So, if I may, I wanted to ask you about a few songs and what incidents prompted them and why you wrote them. Ok, "Jennifer Jones"?

LARRY: Believe it or not, I was trying to be Bob Dylan for a song.

JULA: (laughs) That's cool!

LARRY: 'cause that's when Dylan was real popular and I looked up to him.

JULA: What made you think up that song? It's a great song and one of my all-time faves.

LARRY: I don't know how it got on my album.

JULA: That's a great album "An Evening With..." You've got "Merry Go Round" on it.

LARRY: The Vice-President of Rhino wrote that song. He said that Disco was popular and they gave me "Disco In Frisco". The President and Vice-President of Rhino wrote "Do the Wildman." They were poking fun at me. The first record to promote was "Wildmania". "Go To Rhino Records" was the first 45. I got one hundred bucks to do a commercial for the store. I wrote it right there and I thought it would never do anything and they released it as a 45 without my permission. I didn't think of it much as a song and when they released it, I said "Who Cares?"

JULA: When and why did you write "Merry Go Round"?

LARRY: When I was sixteen, I wrote a whole mess of bunch of batch of songs and "Merry Go Round" was one of them.... and I had the "Pep" even though my mother was yelling at me. I mean, I was a teenager and happy.

JULA: How about "Oh, God, Send Me A Kid"?

LARRY: Ok, "Oh, God, Send Me A Kid..."

JULA: "... so I can buy a donut every day."

LARRY: I had a girlfriend who had a kid and I called up Barnes & Barnes and told them that I had a new song. She doesn't like me or anything, so I wrote a song and Billy Mumy said "You've got to record it" and I said, "I haven't got the 'Pep' this time" and he said, "Well, we will record that song."

JULA: "The Wildman Fischer Story", is that a true story?

LARRY: Well, I sang it all over the place at Fairfax High School in 1962.

JULA: and "My Sweet Little Kathy", is that about a girlfriend named Kathy?

LARRY: Yeah.

JULA: Then "Oh, Linda, Oh, Laurie." Where did that come from?

LARRY: It's about Linda and Laurie, two girls from Fairfax High School. They were both friends of mine.

CAKE: Are your recordings going to be re-issued on CD?

JULA: Rhin's going to put out a CD.

LARRY: Different people own my songs, so I don't know.

JULA: Tell people what you did when you performed "circle" live.

LARRY: No, that was "The Record Player Song."

JULA: When Larry did that song, he'd walk around the audience...

LARRY: ...and pretend I was a record player.

JULA: Isn't that cool?

LARRY: I didn't think that it was such a good song.

JULA: If it was going to be LARRY IN LAS VEGAS, who would you be playing with?

LARRY: Well, my goal was to be the number one entertainer in the world, so I figured that I was better than

anybody... George Burns, Frank Sinatra, the Beatles... I was positive and young and wanted to out do everybody, impress my mother and family. I wanted to be the tops.

JULA: So, who would you play with?

CAKE: Tom Jones?

JULA: Tom Jones would be cool!

LARRY: I want to be the headlining act, but I'd like George Burns to open for me.

JULA: What cover songs would you do?

LARRY: Well... I would do my own... "Oh, Linda, Oh, Laurie" and "Sweet Little Kathy".

CAKE: I saw you do "Merry Go Round" at Raji's.

LARRY: "Federal Bureau of Narcotics" would go over well. "Merry Go Round" would go over well. I sort of put people in another world because they put me in another world. I should have realized that I was just a good entertainer, but I should have continued my dream as a big entertainer. My family thought that I never took my talent seriously.

JULA: You sure made a lot of people happy and you still do. What would you be wearing in Vegas?

LARRY: I don't know.

JULA: Or back-up girl singers?

LARRY: I was going to do it all myself. Why should I use other entertainers?

JULA: If you could bring back someone who had died, who would it be?

LARRY: My father.

JULA: What would you say to him?

LARRY: My father was pretty gutsy, so if he saw my singing, he'd be impressed, but he'd also be scared because there's no financial security in show business. If my father had not died, I wouldn't become what I am.

JULA: What's your favorite band?

LARRY: Go-Go's, Beatles, Beach Boys and Bob Seger.

CAKE: Who have you worked with?

JULA: He's worked with Rosemary Clooney, Mark Mothersbaugh, Billy Mumy, Captain Beefheart and Frank Zappa.

LARRY: I did a song with Rosemary called "It's a Hard Business." JULA: There's an interview with David Byrne where he mentioned that you and Captain Beefheart were his favorites.

LARRY: Well, he said that his favorite albums were "An Evening With...", "Trout Mask Replica", a James Brown record and a Who record.

JULA: How do you fit in to the whole Punk Rock movement?

LARRY: I like punk, but I'm 47... I wish I was 23.

JULA: How did you meet Billy Mumy?

LARRY: I was at Rhino Records and he said "You should put another album out". He said his dream was to make an album with me.

JULA: It's really good to see you playing clubs again. It makes people happy. Would you like to go to Europe?

LARRY: It would be nice if they were honest booking agents. I love the United States of America because I was born here, but I think that I would rather sing in Europe (Germany or England). I'd rather sing to foreigners because I think it's better for entertainers to make people happy in Europe.

JULA: Well, write to Larry at the Flipside address.

"Bowling, bowling/I like going bowling/I bowled a 65/It's not too good/Bowling, Bowling" - LARRY FISCHER

DISCOGRAPHY

"AN EVENING WITH WILDMAN FISCHER" (BIZARRE) 1969

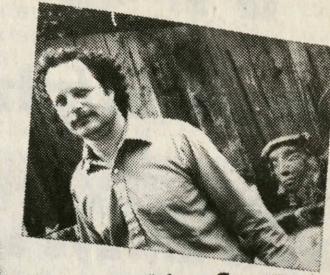
"GO TO RHINO RECORDS" (RHINO) (7") 1975

"WILDMANIA" (RHINO) 1977

"PRONOUNCED NORMAL" (RHINO) 1981

"NOTHING SCARY" (RHINO) 1984

WILD MAN FISCHER



Nothing Scary

THE MATERIAL FOR THIS ALBUM WAS RECORDED LIVE IN THE STREET (WITH LARRY'S KNOWLEDGE AND CONSENT) IN FRONT OF THE WHISKY A GO GO AND THE HAMBURGER HAMLET ON SUNSET STRIP, BY DICK KUNC, ON A UHER PORTABLE STEREO TAPE RECORDER. THE PERCUSSION EFFECTS WERE ADDED LATER IN STUDIO 2 AT SUNSET SOUND BY ART TRIPP, ENGINEERED BY JERRY HANSEN. LARRY'S UNACCOMPANIED SONGS WERE RECORDED AT SUNSET AND IN THE BASEMENT OF THE LOG CABIN. THE MONOLOGUES WERE RECORDED AT SUNSET. THE TASTER AND CIRCLE ARE ACCOMPANIED BY MULTIPLE OVER-DUB TRACKS WHICH I MANUFACTURED. MERRY-GO-ROUND AND SERRANO BEACH ARE ACCOMPANIED BY THE BIZARRE PERCUSSION ENSEMBLE. THE MADNESS & ECSTASY OF THE SECOND HALF OF SIDE ONE WAS A SPONTANEOUS RECITAL (HE WAS MAKING IT ALL UP IN THE STUDIO, BELIEVE IT OR NOT) BY MR. KIM FOWLEY AND MR. RODNEY BINGENHEIMER, ASSISTED IN SPOTS BY THE GTO'S (GIRLS TOGETHER OUTRAGEOUSLY.) THE GIRL'S VOICE AT THE END OF SIDE ONE BELONGS TO MISS JOHNA, WHO WAS, AT ONE TIME, LARRY'S GIRL FRIEND. THE PERCUSSION WAS ADDED LATER ON ANOTHER SESSION.

PLEASE LISTEN TO THIS ALBUM SEVERAL TIMES BEFORE YOU DECIDE WHETHER OR NOT YOU LIKE IT OR WHAT WILD MAN FISCHER IS ALL ABOUT. HE HAS SOMETHING TO SAY TO YOU, EVEN THOUGH YOU MIGHT NOT WANT TO HEAR IT.

FRANK ZAPPA

MADE IN U.S.A.



If you would like to get in touch with Larry, please write to him to this address.

The Waldos

Interview/photos by Martin McMartin

Getting back to New York City is always a good thing. Hangin' out off St. Marks Place with the Waldos, featuring ex-Heartbreaker Walter Lure made my trip and started 1992 with a bang.

These guys are the last of the die hards who started it all on the Lower East Side. This is dedicated to ex-New York Doll/Heart-breaker Jerry Nolan, a close friend of the Waldos, who passed away since this interview took place. Check it out.



Tony, Joey, Walter

McMartin: So, anyhow... I got the Waldos record and reviewed it, and when I came back east I wanted to hear some real rock and roll. Let's do the typical interview things, let's have your names and job descriptions or something.

Walter: Uh-oh, that might get us into trouble.

Joey: My name is Joey Pinter. I'm just the guitar player.

Walter: I'm Walter Lure, I play guitar and sing and whatever else.

Tony: I'm Tony Coiro. I'm the bass player and sometimes I sing.

McMartin: Spell that.

Tony: C-O-I-R-O. All capitals.

Joey: You better get that right or the family from Italy will come and get ya.

McMartin: Let's talk about the Waldos.

Walter: Well, I guess it started about six or 7 years ago with the drummer who is not here tonight.

McMartin: Where is he, on vacation or something?

Walter: He had to go visit some relatives in Florida or something.

Joey: He's on his exodus, his yearly pilgrimage.

Tony: Our drummer's name is Charlie Sox. I'll tell you how Charlie knows Walter, because Walter played with The Blessed, and Charlie hung out with them. I know Joey because me and him played in a band called the Nots in...

Joey: '77-'78.

Tony: The Heartbreakers got rid of Billy Rath and I joined the Heartbreakers and that's where I met Walter and Johnny [Thunders], then Joey played with Johnny... I stuck with Walter and when we needed a guitar player we got Joey.

Joey: Walter started the Heroes.

Tony: That was after awhile. I played with the Heartbreakers and Walter and Johnny for awhile, about a year or two before all that crazy stuff started happening. We toured, we went to California, all over the Midwest, we used to go back and forth to Detroit like it was around the corner.

Joey: Yeah, we went out to play Detroit, where Tony played with us, we opened up for Johnny, then he did another set with Johnny.

Walter: Yeah, we actually made money for once.

Tony: Then one night I went to the Ritz to see Johnny play when he just got back from Europe and Walter was there and we started talkin' and Walter said he needed a bass player, that was about 3 years ago...

Joey: Yeah, 'cause you're in the Waldos exactly a year more than me.

Tony: We went through a few guitar players, and I called Joey up, he knew all the stuff, he was perfect and fit right in.

Joey: I was retired, living in the country out on the east end of Long Island, growing potatoes and catching flounders.

McMartin: So how'd they get ya' back in to the city?

Joey: Well, we always talk to each other, he's been the best man at my, ahem, weddings...

McMartin: Weddings plural?

Tony: All three of em, ha ha! And I'm godfather to his seven kids!

Joey: The ones we know about (laughter). So Tony calls me up one day, it was a Saturday and it's raining like crazy. I was kinda like not into playing, I wouldn't even have a radio in my car. I was real mad. I sold everything I had in NY except a couple of guitars and some recording stuff, and I went out to the country. I had just started playin' again, fuckin' around, and Tony calls me and says they got this thing happening, and I knew he was playing with Walter. I tried to act real indifferent, but I drove in that day!

Tony: I said, "Ya' still got your Les Paul?" That was the first question, and the second thing was, "No one takes drugs in the band." He came right in. No one takes drugs in the band.

McMartin: Yer all straight and alert now !?

Tony: Everybody's straight, and haven't taken drugs in years, and that's the truth. Come to our show and you'll find out.

McMartin: What, does Walter hold a urine test before each show? (Laughter)

Tony: Some of us are known to take a drink every now and then, ha ha. No, seriously, it took along time to get rid of that.

Walter: And the music don't get us high, either.

McMartin: So you have a roadie drumming for you or something?

Joey: Yeah, our roadie, he's gonna make more money than us. He's graduated.

Tony: So what do you want to talk about?

McMartin: How did this single come about? What is it, Baylor Records?

Tony: Yeah, it's a small indie label, the guy works for

Midnight Records on 23rd St. He's been putting out singles for a couple years with the local New York groups and he asked us about 2 and a half years ago to put out a single.

Walter: It was a long project, it took about a year and a half to do. It was recorded last year around Christmas. I think we finished about two days before Christmas, mixing and everything.

McMartin: Is that the first and only Waldos vinyl or what?

Tony: I don't know about the only, but it's the first.

McMartin: So is there an LP in the works?

Tony: Well, we were talking with Skydog records, about putting us on a compilation. They just put the Heroes, Walter's old band on a compilation called "Lost Hits" and then this guy Mick Webster is trying to do something with Jumbo records. We may have to go over there. Skydog is in France.

McMartin: I still get the VOICE out there (L.A.) by subscription and it seems like you guys play fairly regularly next door (Continental Divide).

Tony: We play once or twice a month there and we do Philadelphia every month or two months. We just played CBGB'S, we probably played every club here so far, I don't know. Got thrown outta the Lone Star.

Joey: We got thrown outta all of em'.

McMartin: So what's left of N.Y.? Is it still that strong?

Walter: There isn't real strong scene here at the moment, just local bands playing around. There a few that get signed, like the college kid type bands, like funk, blue eyed funk, whatever they want to call it.

McMartin: I get a stack of half assed bullshit every month and there in it all was the Waldos record and I thought "there's no justice". No real rock n'roll coming out.

Joey: No real rock n'roll anywhere, just watch MTV. I was watching some videos last night on some station in New Jersey, and they were all bands with deals, but with indie deals like us. There were 3 bands, with long hair, more make-up than my mother, and they were all exactly the same. It was incredible. Their songs had no hooks and they were 40 year old guys thinking they're fooling everybody by thinkin' they're 19. It's real annoying.

Walter: It's either metal or... I don't know what you call that Paula Abdul shit, I guess it's like disco dance music...industrial music?

Joey: Nobody just plugs in and plays anymore.

Tony: We just plug in, put everything on 10 and play.

Joey: Yeah, cuz we can't primp anymore, all that stuff was taken from us years ago.

Tony: No amount of make-up can help us! (laughter)

Joey: And this is the only place here in NY where bands like us can play. Or C.B.'s

Tony: They let rock n' roll bands play the Lone Star (Cafe) but you can't play loud. We're too loud of a band to play there, it's like folk. But our whole set's rock n'roll.

McMartin: No ballads?

Tony: Yeah, but they're rock n' roll ballads.

Joey: It's a loud ballad, ha.

Tony: We only have like one or two slow songs, in the whole fucking list.

Joey: It's all we know. When we were kids we used to pick the needle up and skip over slow songs anyhow.

Walter: I like to write ballads and stuff, better in the studio than live.

Tony: When we do an album I'm sure there will be some slow songs on it. One on each side.

McMartin: If this takes off will anyone outside of New York get to see you live?

Walter: We'd like to go to California...but do we have to pay to play out there or some shit?

Joey: What's the deal with that?

Tony: We don't pay nobody.

McMartin: The Strip kind of clubs, kind of

metal clubs, they seem to be able to charge for the exposure.

Joey: Let me get this straight, the band has to pay the club money?

McMartin: The parents front the money for the Marshall stack or whatever, and then...

Joey: Cool, do they need any orphans out there? 'Cause I could use a parent like that myself. (laughter)

Walter: Are they unknown bands or are they bands with records out and shit?

McMartin: It's like they are on the fringe of just making it, you know, the whole stereotype. On any Saturday night you'll see like 50 or 100 poodle haired guys pushing tickets that they have to sell on the Strip, like by the Whisky.

Walter: So they have to sell so many tickets for their show?

Tony: Sounds like that asshole place here, The Space at Chase...you can print it too.

McMartin: Someone tried to get that going here, the pay to play thing?

Joey: There's a place up the street, go there now, it's empty!

McMartin: Is it a displaced LA person?

Joey: No, it's just a New York idiot.

Walter: No, it's a new chick booking the place I think she just came from LA.

Joey: AH!

McMartin: I saw on the record the dedication, to Johnny Thunders. Was it any kind of a benefit? Is it supposed to be a tribute?

Joey: Just dedicated to him.

Tony: He kinda held everything up. We were getting ready to do the shooting for the sleeve, and all this other stuff then he died and we ran a kinda benefit at the Marquee. Me and this guy John Zander, and it kinda burned everyone out. Another month after that or two months even to take the picture. With him dying, then the benefit... it was a fucked up time.

McMartin: Did the last Heartbreaker's reunion take place in NY? Did that show go on?

Walter: Yeah, that was great. We sold the place out.

McMartin: I got the paper out there and saw it, we were kinda hoping that you'd float out to LA.

Walter: Tryin' to float anywhere with John was a problem, ha ha.

Tony: We played at the Continental Divide one night, and Johnny jammed with us, Jerry (Nolan) was here, he jammed with us, and we just decided to do it, ya'know. Got our friends' bands to open. We sold the place out, made a lot of money, and the band sounded really good.

Walter: It was like the best show I played in years.

Tony: It was like eight years since we played. Sold out by 11 o'clock.

McMartin: And that was the only show in NY and that's it?

Tony: Yeah well, Johnny died like six months later, and six months after that Jerry's real sick. In a coma. (Note-Jerry Nolan passed away in January.)

McMartin: Is he in a coma for real?

Tony: Yeah. He has meningitis. We went to see him, he's not doing too good. Unconscious.

McMartin: There's some new Heartbreakers reissue out, a cd.

Tony: The "Catchem While They're Still Alive" picture? It's a rip off, who got money for that?

Walter: Someone with a little tape recorder going to a club like 15 years ago.

Tony: It's on New Rose. Some girl sold'em a tape without permission from anybody. I think Johnny's sister is trying to sue them, stop all the bootlegs and shit.

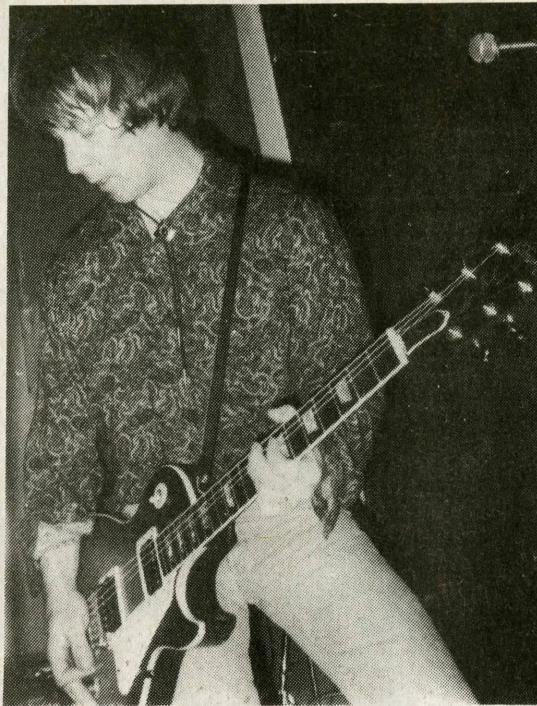
McMartin: When I was here last summer I saw a free Syl Sylvain show. You guys see much of him around?

Walter: Sylvain played with us last New Years Eve here, at the Continental Divide, and then he broke up his band and went out to LA.

Tony: Yeah, the last thing he did was the Johnny Thunders benefit, acoustic, by himself, then he was gone.

McMartin: Well, here's to the Waldos makin' it out to LA someday.

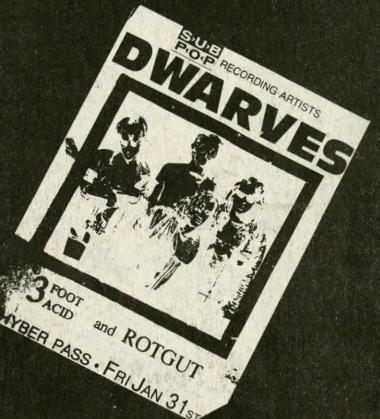
Waldos: Yeah.



It's strange, I think, how I get myself into situations simply by hanging out and minding my own business. I didn't PLAN this excursion with the DWARVES, nor did I think I would actually GO when they asked me. However, for reasons that remain, to this day, quite unknown, I went. AND WHAT FUN IT WAS!!! Here is a document on how it came about, what happened, who I met, what I saw, what they did, what I did, where we went and what I found. -Thom



DWARVES



JANUARY 17, 1991, The Coconut Teaser, Los Angeles, CA

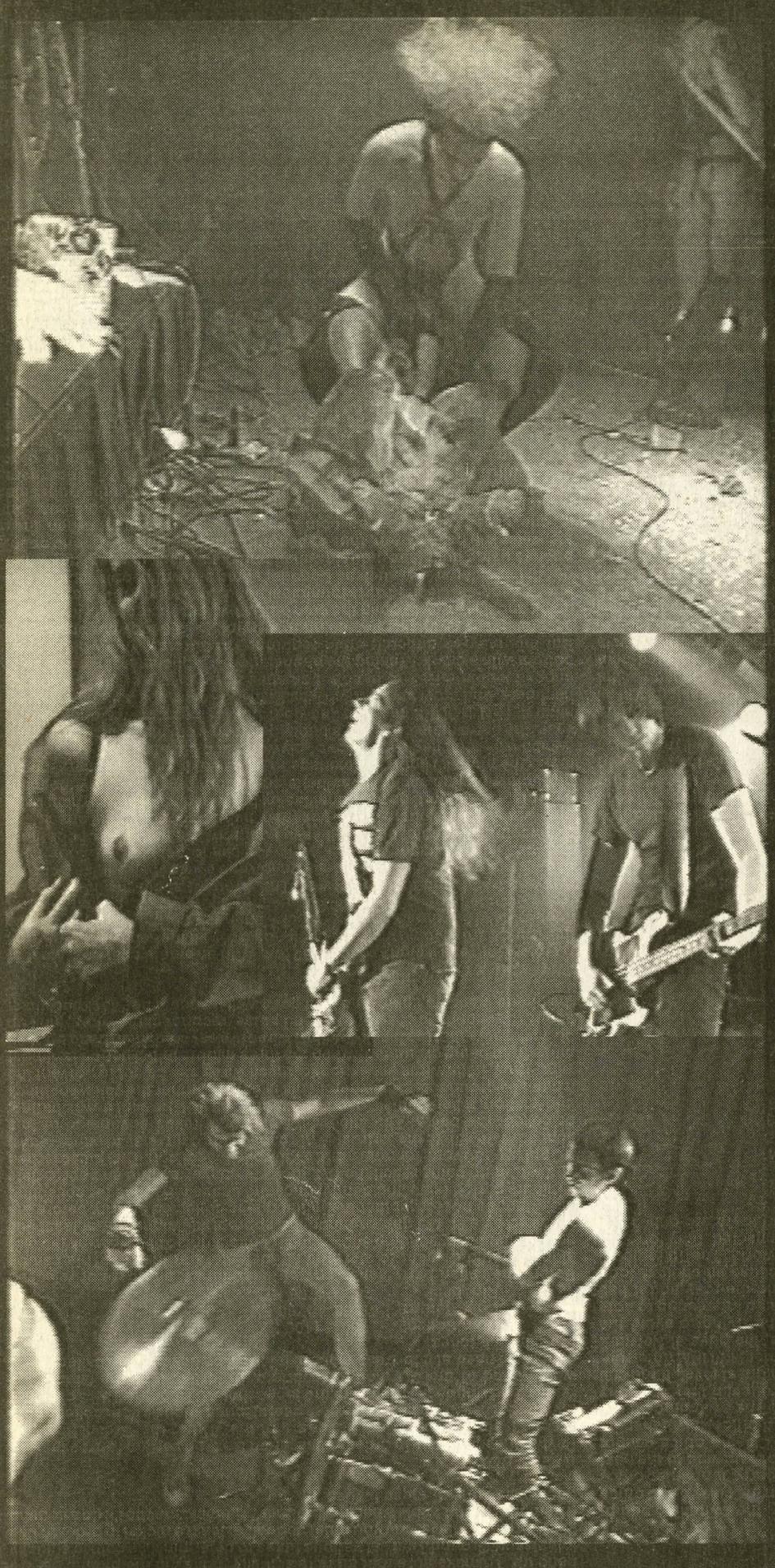
First off, since it is such a bitch to continuously type "HWCNB" in caps all of the time, for the course of this article, I am going to GIVE him a name. I choose, ummm... lessee... how about— "Connie." Whenever you see the name "Connie," I am actually speaking about HE WHO CANNOT BE NAMED, ok? Now, let's go: In the words of the DWARVES themselves, this was one of the most violent shows to this date that they have ever played. Riot conditions were the order of the day. The place was PACKED, absolutely. Earlier, the ELECTRIC FERRETS played a good set, but if you, kind reader, want elaboration, simply go back to just about any issue of FLIPSIDE (maybe even this one, I dunno) and read all about them. They get plugged all of the time, and even though they DESERVE it, I am short of space [wait—I just wasted a bunch of space saying that I am short on space! Shit! I just took up MORE space! Fuck!]. THE MUFFS also turned in one of the most intense performances I have yet seen them do. The crowd, especially, was NUTS. Shit didn't hit the fan, though, until Blag & Co. took the stage... Knowing how the DWARVES are about "video dudes" like myself at their shows, I was on the side of the stage with every care in the world. I made friends with the bouncers, and everything was cool. Got some GREAT footage of the fighting. It seems that a few members of the crowd had a slight problem with the two new members [Eric Generic, bass and Crash Landen, rhythm guitar] and three fist fights broke out during the short set. The show was stopped accordingly. After each incident, the band "attempted" to play again, only to have more shit go down. It was a mess. During "Dairy Queen," the energy level was SO high that the crowd and the band exchanged places. Intense. Haven't seen a show before or since like this one... I think a lot of it had to do with a rumor going around that the DWARVES went METAL... which is absolutely TRUE, of course. Also, Blaze [TVTV\$] got in a fight with some guy when he was told that he looked like VANILLA ICE and wasted a perfectly good beer on the man's head. This kind of stuff has NEVER happened to Blaze before as far as I know <grin>.

JANUARY 19, 1991, Raji's, Los Angeles, CA

Jabberjaw was supposed to be the venue for this show, but they got shut down [again!] by the fire marshal. K.C. [cool dude!] booked this show at the last minute, and I guess the word, somehow, never got out properly. The small crowd allowed me to feel the feeling that I am seeing this band at their roots, at their beginnings. No violence, just a great rockfest. In the upstairs bar, I told Blag about the video and he asked me to come along and shoot their tour. [Thanks CAKE for the introduction to Vadge!] People who know me, who knew the stats of my life at the current moment, suggested it would be a good idea. I thought so, too, so off I went!

JANUARY 22, 1991, The Backroom, Austin, TX

The drive to Austin was a period of "adjustment" for me— being in a van with six other lunatics can rattle anybody! No problems, though [ahem!]. This was gonna be fun, right? So anyway, the Backroom looks a lot like "Bob's Country Bunker" without the chicken wire [remember the Blues Brothers?]. I met TIM STEGALL during soundcheck, he's not TOO bad of a person, heh heh. We also had our own un-dressing room. Caught one of the opening bands, THE ROCKBUSTERS. Funny lyrics, basic rock-n-roll with a slight metal edge. They have a "big Texas buzz" going, so they just might break out of that scene. Who knows? Never mind the other bands that played— The DWARVES played a technically marred show. Connie's fuse blew on his amp, and Crash Landen got the chance to prove his worth by switching to leads for a few songs. He did a GREAT job. Must have been all of the candy bars he consumes. Crowd response was adequate, maybe 300 people showed up [big place], and it was fun. Saw lots of tits,



too. We stayed at GRANT'S house [drummer for Rockbusters]. Let me try to describe this scene, honestly and thoroughly. It looked like a combat zone, and smelled like a mortuary without any air ducts. He stated that he was in the process of moving out, and the place looked like a dumpster. I sat in the living room and lit off firecrackers. At about 4 AM, Grant decided that [I swear this is true] he was going to impress everybody by smashing every single thing in the house that was still in one piece and he proceeded to do so. Light bulbs, plates, glass, small pets, chairs—it all went. Ouch. GG ALLIN would have been freaked! He also tried to stick a three-ring-binder through the hole he pierced in his dick... a bit strange, but mass quantities of alcohol does that to people, I hear. We left at about 11 AM the next morning for DALLAS. Met DEAN from CATTBUTT somewhere along the way. Loved his hair. There is an actual band in Seattle called "Dean's Hair," too. Wow.

JANUARY 23, 1991, Club Clearview, Dallas, TX

STINKERBELL was on the bill. Only caught their soundcheck, because we left to get some grub and didn't make it back in time for their set. KAREN [guitar] was wearing Mr. Spock ears, which looked completely natural. The DWARVES did a VERY silly and stupid local cable TV interview for "Dallas Music Videos." I saw the tape later and wondered where they got their camera-person. So "artsy," I laughed. The guy interviewing them didn't know SHIT about the DWARVES, either. "So... you have an album out?" Ha. The crowd for this show was a bit lame. They just stood there. BUT we saw lots of tits. Crash bet me that if he would get naked on stage then I had to, too. Well, he did... Dean and I lit off some firecrackers at the end of the set. ALL of mine were duds <sigh>, but Dean freaked the crowd out a bit. Blag picked up on some girl named KELLY who followed us from Austin with Dean. From what I hear, he didn't wear a condom. And neither did she. We stayed at CINDY'S house. VERY hospitable. They had a BUFFET waiting for us, and the people there were cool. Stinkerbell showed up, and "The Mauler" [inside joke] immediately started sucking Karen's tattoo. She punched him HARD. From what I could see, he liked it. The remarkable thing about Cindy's house was the fact that there was SO much cool stuff all over the place—especially the baby dolls, altered to look like they have been mutilated. They were all over the place. Neat. Next stop was Houston, TX.

JANUARY 24, 1991, The Axiom, Houston, TX

Finally SAW Stinkerbell. Loved 'em. Video'd 'em. Interview'd 'em. See their interview elsewhere in this issue! IMPOTENT SEA SNAKES played, too. MAN are they weird! They do the HAUNTED GARAGE thing except it is a TOTALLY sexual theme—no blood. They had some strange looking dancer dude with upside-down pyramid hair that fucked a big rag-doll with a huge strap-on weenie. The music was post-industrial tribal banter that really created a mood. Upstairs, a party was raging. DAVE from CATTBUTT showed up, I scared the girls with my video camera. KELLY [Stinkerbell] and Connie did an acoustic version of the Stinkerbell song "I Blew Blagg" that is supposedly a true story, and things got weird. I don't need to elaborate here, except to let you know that I took STINKERBELL in the bathroom and interviewed them. This DWARVES set was the best, in reflection on the whole tour as far as crowd vs. band goes, of the entire tour. It was simply FUN AS FUCK! People were SO into it all, the energy level was SO high it was unbelievable, naked girls were running around the stage—Kelly even gave Blag head on stage and licked his butt. Insane all the way! On the way to KATHY KOWGIRL'S house [where we were staying], some girl got in the van wanting a ride. RIGHT after the door closed, she spazzed on Vadge and started beating the shit out of him! I was sitting right there and saw NO reason for this. Vadge, of course, defended himself. He ended up bloody and battered, though. Seems to me

that he is used to it. We had two days off, so we went down and "whooped it up" down at EMO'S, as well as at the after-hours disco next door called SOME. EMO'S is cool, and if you're in Houston— GO THERE! While at SOME, though, Vadge asked to borrow my video camera to get some girl on the dance floor to show us her tits [we were on a mission, strictly business!]. I said "Go for it," of course, so he did—and she did. Afterwards, she regretted it and went around offering people MONEY to physically TAKE the tape off of me. A bouncer showed me the back way out. Hospitality in Houston was unmatched. THANKS to EVERYONE, especially Kathy and DANNY for being so fucking cool I could just SHIT! Also, a cool place to go if you're into smoking "tobacco" out of exotic pipes is JAYTEES LEGACY. Call (214) 296-0979 to find out the address. Ask for Cynthia. Hi Karen!!

JANUARY 27, 1992, RC Bridge Lounge, New Orleans, LA

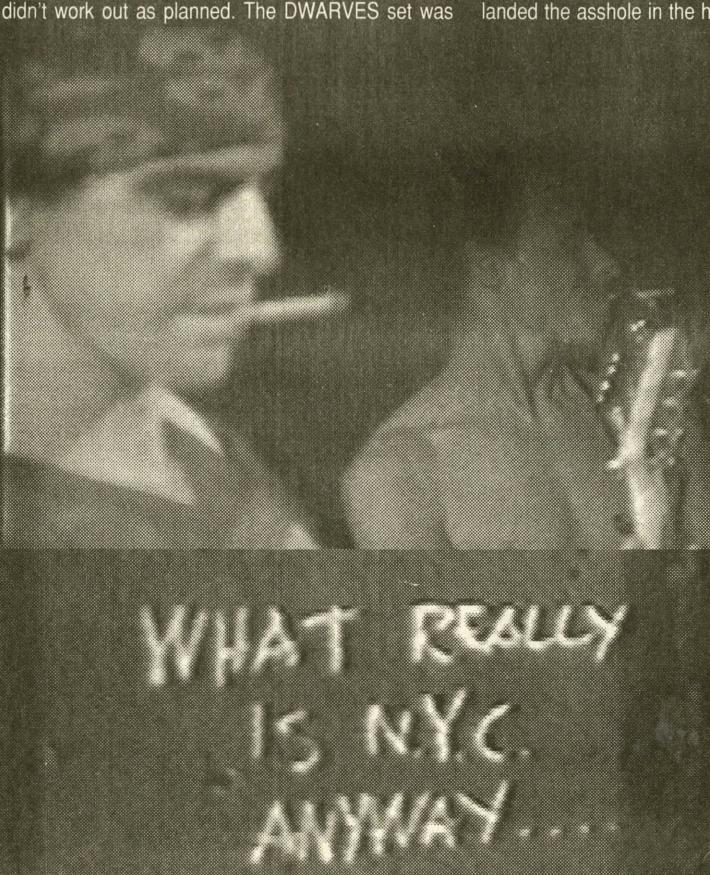
We stayed with BLAKE at his home in the FRENCH QUARTER. Fuck I love New Orleans! Best Seafood gumbo and chicory/coffee in the world! Anyway, let me tell you about the gig: LOVE NUB played their first gig ever and even though I SHOULD forgive them for not knowing what the fuck they were doing, they are ATTEMPTING to do that "grunge" thing so I feel safe to write them off already. Their banner was way better than they were. NIPPLES OF ISIS were up next. They played a great show with a topless "dancer of death" who threw dust and feathers and shit EVERYWHERE. The powder fucked up ALL of our equipment, but whatever. All in the name of rock-n-roll, I guess. Noise-soaked wastage punk at a slow speed WITH a beat. Not too shabby at all. Mary [a girl who works there] pissed all over Vadge's chest for FREE [seems she does this to everybody]... it was the first time he's taken a shower for quite some time— ha-ha. I almost got my nipple pierced but it just didn't work out as planned. The DWARVES set was

powerful, short—with the crowd getting a little carried away at times. One idiot stage-dived from the side of the stage and took Crash's amp and almost my camera with him. Crash ALMOST kicked his ass. After the show, Vadge, Sharon [road manager and resident cool person], Crash and myself went over to "Checkpoint Charlie's" to hang out. The notable thing that happened was some guy walking up to us and saying, "Hey, can I bum a smoke? It would do me and my momma proud!" Vadge spoke of going to heaven and seeing an "angel." I have no idea what he was talking about.

JANUARY 29, 1992, The Metro, Richmond, VA

When I walked into The Metro and noticed the, um, "attitude" of the crew that worked there, especially the "soundjock." I knew that this evening was doomed—and this was BEFORE I knew the story that I am about to tell you! There were nothing but "vague fags" here, the food was shitty, and I really felt weird when SLIANG LAOS shoulder-hopped the soundcheck. Hard to describe the feeling. Anyway, LIZ [manager of GWAR] opened her house up to us, and her hospitality was for the record books. I met a bunch of GWAR members, but can't tell Adam from Eve without the makeup. I do know one for sure, though: BEEFCAKE [GWAR bass player]. His new band, KEPONE, which he is now the frontman/bass player for, absolutely destroyed my jadedness and I must say that he has a HELLUVVA project going for him. This was maybe his fifth gig but one COULD NOT tell. THAT'S how pro they are. Now for that story: It seems that a year or so ago when the DWARVES were in town on their "BGP" tour, Blag "accidentally" got carried away with some girl in the front row—and she held a GRUDGE. She brought a TON of slightly large guys to this show, all bent on crashing the party. When the gig started, things were ok for about TWO songs, and then the assholes attacked. The DWARVES HAD to defend themselves. Connie had to beat someone off with his guitar, which landed the asshole in the hospital. One other unfortu-

nate rode in the same ambulance horizontally but I don't know his story. Also, Connie was nude and the lights went out with the house refusing to let them play until he was "covered." No problem, Connie put on his satin "Rock-guy panties" and things were supposedly ready-set-go, right? WRONG. Blag was having some tech problems with his mike, and when Sharon left the soundboard to give him a new one, the dickweed owner [I assume] fucked up all of her dials. When the lights came on and the band started up, the result was a fiasco. The crowd simply WOULD NOT allow the show to continue, and after a few more ridiculously sabotaged attempts at "songs," the show stopped amongst fistfights. The footage is pretty unbelievable as you might well imagine. The police showed up and wanted to arrest Eric Generic because they thought that he was the one that clubbed somebody. Blag talked them out of it. Crash went back out onstage THREE times to provoke the crowd [like they needed it!]. A mob was waiting outside, and under police protection the van was loaded. A few people were literally threatening to take my camera off of me, and a very cool dude named MATT McGUIRE risked HIS ass escorting me [on foot] THROUGH the mob and back to Liz's house to stow the camera. We walked back to the club just as the van was finished being loaded. Someone spray-painted the license plates black and also a big "KKK" on the back door. We got the fuck out of there and headed back to Liz's. While we were standing around outside gabbing about all of this, the "girl" who started all of this cruised by with three of her dorkey friends and slashed two tires on Liz's van [same model, year and color]... and then being the stupid morons that they are—they came back to the scene of the crime and were promptly stopped. Only God himself kept their asses from being kicked. Anyway, knowing that there was a lynch mob cruising around looking for us, we bid farewell to Liz and cruised to a motel. I never slept better.



WHAT REALLY
IS NYC
ANYWAY...





JANUARY 30, 1992, 9:30 Club, Washington, DC

This place had a good PA [for a change]. I took a shower downstairs after Vadge did and used all of the hot water [it was an accident I swear!] and Crash took a cold shower [he needed one anyway!]. The dressing rooms have a wall dividing them with about 1 1/2 feet of open space at the top. We started throwing ice, bad pizza [I swear to GOD you'd rather starve than to eat their pizza!!], etc. at CLOKA next door and they whipped stuff back at us. It was WAR! About the show: the opening band, THE UBANG'S, owes their sound to the CRAMPS so much that they will owe them royalties on their records! The band did the STOOGES's "Dog Food" song and, yes, they ate AL PO. Yuk. CLOKA can best be described as THE TUBES meets JOHN WATERS in his backyard. The guitarist was all over the place. Bell-bottoms and soap bubbles were the order of the day. Fun as fuck. Lots of energy with a warped sense of humor. The DWARVES played an energetic, tight, FULL set. Blag dived on the crowd a few times, bashed a guy's head with his mic [a FRIEND of his nonetheless!] but the crowd wasn't nearly as wild as other gigs I have seen. Still, a great show. They DIDN'T do "Dairy Queen," because Blag didn't feel like it. We saw no tits, by the way. In the van on the way to VICKI'S house in Baltimore, we listened to a RAP song that Blag made called "Blag Rap." Ha-ha! Wish I had a copy, it's great! Stopped off at THE BUTTERY restaurant in Baltimore [this place WISHES that they were a DENNY'S!]. HORRIBLE food. The funniest thing that happened here was that Blag accidentally put maple syrup in his tea, thinking it might be honey. I suggested lemon and milk next time. Slept at Vicki's. Cool house. LOTS of fanzines in the magazine rack including FLIPSIDE. The next day we went to the WHARF RAT for lunch and ate Clam Chowder and "Bangers and Mash" by a roaring fire. Next stop: Philadelphia!

JANUARY 31, 1992, Khyber Pass, Philadelphia, PA

Khyber Pass is SO fucking small—about 1/2 the size of the Jabberjaw. People were stacked on top of each other and any lateral motion was next to impossible. GREAT PLACE though. REALLY intimate. I found out that I was out of videotape and the nearest place to get pro-grade was a MILE away, so I braved the cold and walked it—sure was strange waling through "historic" Philadelphia. Cobblestone streets, horse-drawn carriages, the whole bit. A spiritual experience. On the bill with the DWARVES were two excellent bands. Let's discuss them now. ROTGUT was straight forward punk rock. The guitarist wore a football uniform and really acted the part. Very tight and heavy guitar. Bar-chorded and fun. I was very impressed. 3 FOOT ACID took the stage and I could have sworn the lead singer looked like PAUL BEARER of the SERIAL KILLERS. Turned out—it WAS him! GREAT stage presence [of course!] along with some of the snappiest one-liners I have ever witnessed anyone belt out on a stage. Four piece band [guitar, bass, drums, vocals] tore shit up. Great progressions and hooks interwoven with lyrics about sick relationships and other niceties. The DWARVES set was a blast! The sound was great, the crowd was wild, Connie got smashed and acted like a fool—the whole thing was great! Very wild but very cool. Some guy walked up to me and said, "A video camera and notes—that's SO post-modern..." I was like, "What do you think I am—stuck in '77?!" We stayed at GUMBY'S apartment. Twas fun. Ate lots of cheese steaks, too [one who does not eat red meat goes with the flow whilst on tour!...]. I jammed on SUPER NINTENDO—Blag, Vadge and Connie went to some party somewhere and disappeared. I didn't see them until the next day. They were all smiles. We had a day off, so we went over to TUESDAY and PENNY'S house...

FEBRUARY 1, 1992, OUR DAY OFF in Philly...

We went to SHANKS for the "best cheese steaks in Philly." They WERE. Then we went over to PAUL



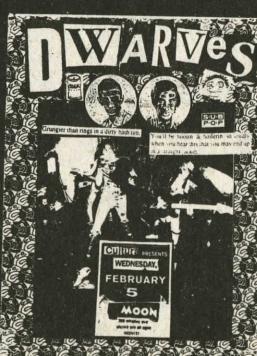
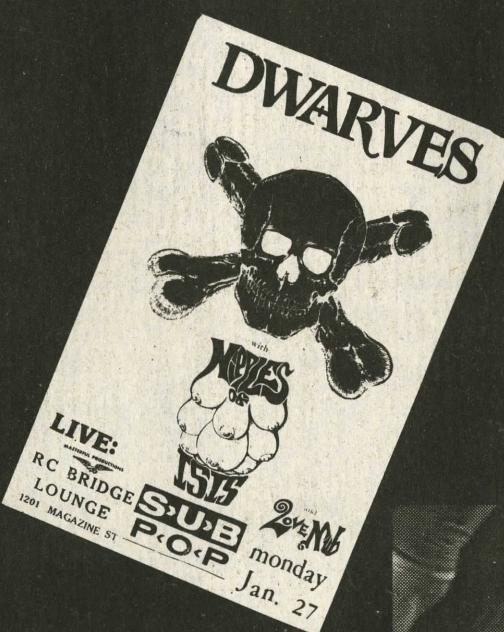
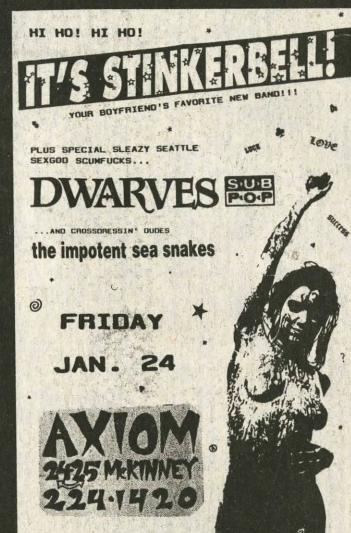
BEARER'S house and let me tell you that this guy is a RIOT offstage, too! STIV BATERS IS alive and well!! Hung out there for awhile, then we went to TRASHY VAUDEVILLE where everybody got free clothes, thanks to JESICA. We went back to Penny's with our loot and watched movies, relaxed [Eric, Vadge & Blag went to Khyber Pass. Rumor has it that the only propositions they got were from male member of our species...], and braced ourselves for Asbury Park...

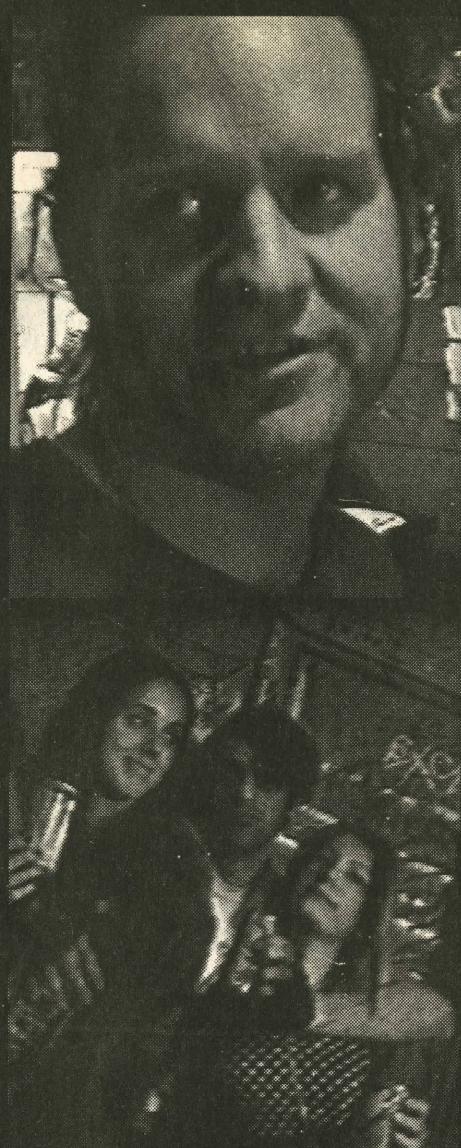
FEBRUARY 2, 1992, The Fastlane, Asbury Park, NJ
 This place was RIGHT NEXT DOOR to a bowling alley!! Unfortunately, when we went over there to get a lane, they were booked solid. <sigh>. I honestly cried. THIS CLUB CHARGED 12 FUCKING DOLLARS TO GET IN!! SCAM!! The DWARVES did an interview with THRASHER magazine. They gave me lots of stickers. It was obvious that they were a little freaked out by the band—they're used to actors with guitars, I suppose. THEY were cool dudes, though. They even interviewed ME [yeah, I SKATE! ha-ha]... Saw GODSPEED and man did they SUCK! Unbelievably boring, typical metal with the stereotypical HAIR and everything else. TRANSYLVIA also played. Pretty decent "heavy" band with moments of punk brilliance. Vadge actually bought SMOKEs tonight [NO MORE bumming off of me!]. The DWARVES turned in a good set with only one fight—between Crash and some idiot in the audience. Crash followed him into the crowd, battle-axe [guitar] in hand. The man nearly got thrashed but Crash backed off. At the end of the set, Vadge decided that he could be of service by trashing the front row of stage lights with his sticks. An ex-bouncer at the place was in the crowd who saw this and was NOT happy. HE started trashing Vadge's drum set and a BIG fight ensued which almost got out of control. No one was hurt. No damage done [except the lights, but who cares about THAT]... The band went to Connie's brother's apartment in Newark, NJ to stay the night. I wanted to ride the train around, so I rode it from Asbury Park to Newark and caught up with them. Fun as hell, I must say. Hey Bonnie, you're asking, the wrong person! That guy hates me and will say anything to make me look bad.

FEBRUARY 3-4, 1992, hanging out in Newark, NJ and Manhattan...

Went to Manhattan [Bleecker St.]. MICHAEL LAVINE did a photo shoot of the band. They wore the GLAM clothes that they picked up at Trashy Vaudeville and posed HARD. Especially Vadge. Then we bummed around Manhattan for awhile [since I used to live there, it was weird for me to walk those streets again...]. We went to the CBGB'S record store where I picked up a COOL AS FUCK Cleveland compilation w/ THE FLOYD BAND [used to go see 'em all of the time] and SOSUMI, among others. We met TERRY TOLKIN of NO. 6 Records & went out for Indian food. He told me his side of the Krk-story... [I mean, I understand why labels promo-clip their albums and shit, but I also know how teeth-grating it can be to get promo-clipped shit. They always punch a hole through the ONE WORD in the lyrics that is out of context!] THEN we went to JOE'S BAR on E. 6th St. Boring. So we walked to the ALCATRAZ. Much better, but they had a PEARL JAM CD in the jukebox so we went home. Fuck, it was 3 AM anyway...

FEBRUARY 5, 1992, The Moon Cafe, New Haven, CT
 New Haven, CT, IS the center of the musical universe—NOT!! Lessee... who was on this bill?? First up was FORKLIFT. An objective opinion: Simple four-piece with sloppy and "unrehearsed" generic hardcore—presented with a "rock star" attitude. The live mix sucked, too—high treble. The singer has a good voice but an AXL ROSE stage presence [the mannerisms were just TOO much!], YUK. Next up, the BUNNY BRAINS. Great hats! Industrial meets grunge meets HAWKWIND with a prescription for downers. Absolute fucked up noise





that made no sense, and since neither the band nor anybody else cared about this "flaw," I had a good time. The DWARVES set was simply a good set. The crowd response was good but not wild & violent [as usual]. After the show, some people named MARK and MICHELLE asked us to stay over their house—NO PROBLEM! We drove an HOUR, following JAY OF FORKLIFT, got all of the way there and they wouldn't answer the fucking door although it was obvious that they were home [Michelle answered the phone when we called, said, "Sure no problem!" and then would not answer the door buzzer.] MARK, by the way, is also in the band FORKLIFT. We just said "fuck it" and got a hotel. We had to get up early anyway and go to Boston... NOTE: Contact FERNANDO PINTO of CULTURA PRODUCTIONS @ (203) 497-9831 if you are touring through there and want to set up a show...

FEBRUARY 6, 1992, Middle East Cafe, Boston [Cambridge], MA

MARTIN and CHUCK have to be two of the coolest promoters that I have ever come across! These guys did everything for us except wipe: full buffet before the show [and the next day!], luxury "hotel" accommodations at their home, parties before, during and after the show, hot tubs, nude dancers, etc. etc. They run OZ PRODUCTIONS and if you are in a band and thinking of going to Boston, CALL THESE GUYS at (617) 354-5434 or fax (617) 547-3930. Their address is: OZ, 472 Mass. Ave., Cambridge, MA 02139. Ok, now for the show: the notable band that were on the bill follow. LARS VEGAS are a jazz band with comedic undertones that I found to be fun to kick back and watch/listen to. The lead vocalist moves around a LOT and really knows how to work a crowd. A refreshing change of pace, and the fact that they were even on a bill like this made the set that much better. They also use a stand-up bass and horns. MENTE blew my mind. WIGS! Whoa baby come back to MY place! Ha-ha!! An expansion of the NY DOLLS with great stage presence and rockin' songs. I can't say that they're "original," but THEY ARE a blast to see live! The DWARVES set was a blaster. Wild as fuck, no fights, but a lot of "energetic violence." Met a great photographer named CINDY BARTMAN!! Shit! I just realized that I left the phone number at home!! I WILL PRINT IT NEXT ISSUE I PROMISE. I know. I'm a dick.

FEBRUARY 7, 1992, The Beat Club, Port Chester, NY

This place was the tiniest club that I have EVER seen. The TOTAL capacity of the place is 100 (INCLUDING the band, staff, me, etc.). This place makes JABBERJAW look like an arena! It's weird, too, because I pegged this crowd before the show as the type that probably buys every METAL BLADE release the day they come out and then turns around and preaches anarchy... but when the show started, they were ULTRA cool. The

JUICEMEN opened up [only two bands on the bill], most liked 'em, but I didn't. You see, any band that thinks they are THE CULT can drop dead as far as I am concerned. I climbed up in the rafters and filmed this show from ABOVE the crowd and band--got some GREAT footage. The floor was painted blue where the "stage" began and it was funny--the boundaries were respected by the crowd. Intense. Afterwards [it ended very early] we hung out and DISCO danced. This made ERIC GENERIC very happy, as he lives for the 70's--thus he is affectionately called "The Purple Pirate" by his peers. CRASH got so drunk that he was like silly putty. ERIC pissed on a roll of toilet paper and gave it to BLAG, who thought it was a nice gesture on Eric's part. I hang out with strange people, I guess. Basically, everybody had a great time in the TWO hours after the show before the place closed. NO THANKS to the big-nosed "brown" asshole who promised us a place to stay and then dogged us. The most notable quote of the night was when BLAG said, "My idea of hell is being in a cold room with nothing but MELVINS records." He'll NEVER get over the FLIPSIDE readers poll!!

FEBRUARY 8, 1992, Club Baby Head, Providence, RI

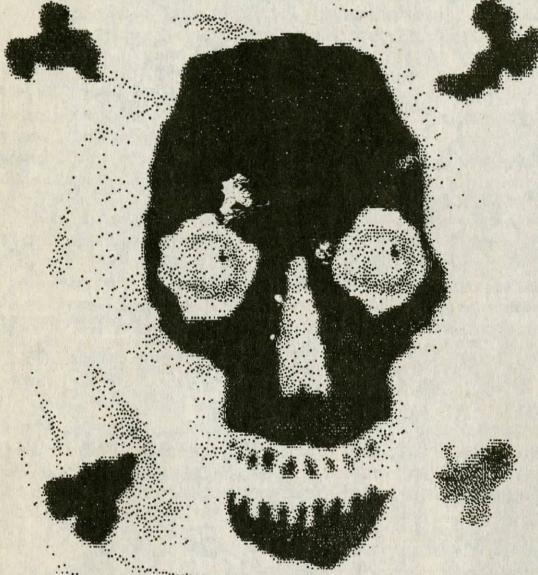
An interesting band opened: BOSS FUEL. They remind me of the STRAY CATS without the silly hair. Straight rockabilly with a harder edge to them. Not bad at all. If you are a rockabilly nut [like CRISS CRASS, for example] you would love these guys. The show went really well. Nothing in the elaboration department that is worth wasting space on--it simply was a good rock show with good rock bands playing good rock songs. CINDY was there and took some photos, ED [HEY! You left! What happened??! Did you drive back or what??! Call me! No, wait. It's expensive! WRITE me and then I'll write you back!! Talk to you later, I gotta finish this article!] gave me a YOUTH KORPS GREEN VINYL '82 7", and the house gave me a t-shirt.

FEBRUARY 9-10, BACK IN PHILLY, Philadelphia, PA

We drove back to Philadelphia because that was where my flight was leaving from. Therefore, I am grateful for their sense of direction--not counting Vadge, of course! He always led me nowhere. Aside from that, if you REALLY want to laugh, next time you see Blag hanging out behind your house, ask him to PUT ON HIS GLASSES! It's pretty funny! When we got there, though, we did absolutely nothing worthwhile. We hung out at Tuesday and Penny's house again. I went over to PAUL BEARER'S house and interviewed him [THAT was worthwhile! Oops!]. To find out what happened next [if you even care], read the intro to NAKED AGGRESSION. Many thanks to everybody along the way who helped us get through this in one piece! I'LL NEVER DO IT AGAIN!!!



COOKING WITH THE



JOLLY ROGER

Another issue... another fun-filled joyride through the land of subversive information! Read slowly and carefully. GET your two bucks worth. Although I might get a bit technical this time around, everything is explained to the best of my abilities.

First off, I would like to mention that I received a subversive fanzine called DISSONANCE in my mailbox recently. I read it from cover to cover, TWICE, as soon as I took it home. You really need to send for a copy. The address is: Dissonance Magazine c/o Leif Hunneman, P.O. Box 4772, Highland Park, NJ 08904-4772. \$2 bux postpaid in this fantastic country of ours, the US of A. \$3 bux elsewhere.

And now it is time for the dreaded: *DISCLAIMER: I, the Jolly Roger, nor Flipside Fanzine, nor any other party connected with this publication in any way, shape or form are responsible for any stupid shit that you may decide to attempt due to your being armed with this information. You ARE on your own, even if you're with a friend (do you REALLY believe they'll take the rap for you??). This is being presented FOR INFORMATIONAL PURPOSES ONLY and for just plain fun reading!* Now that we've got THAT out of the way, let's begin:

This time around, I am going to tell you every single thing that you could ever want to know about MA BELL, and how her system functions. Inside and out. It's actually more interesting than it sounds (We hope!). Didn't you ever wonder just HOW the whole thing works? How you can dial up your creditors to tell them you're gonna be late with your car payment, and SOMEHOW, the wires all connect and ring the lowlife, money-grubbing, shit-for-brains pathetic milkwad asshole's phone? Well, you're about to find out, so READ ON KIDS!

To start off, we will discuss the dialing procedures for domestic as well as international dialing. We will also take a look at the telephone numbering plan.

NORTH AMERICAN NUMBERING PLAN:

In North America, the telephone numbering plan is as follows:

- A) a 3 digit Numbering Plan Area (NPA) code, ie, area code
- B) a 7 digit telephone # consisting of a 3 digit Central Office (CO) code plus a 4 digit station #.

These 10 digits are called the network address or destination code. It is in the format of:

AREA CODE	TELEPHONE #
N'X	XXX-XXXX

Where: N = a digit from 2 to 9

* = the digit 0 or 1

X = a digit from 0 to 9

AREA CODES:

Check your telephone book or the separate listing of area codes found on many computer bulletin board systems. Here are the special area codes (SAC's):

- 510 - TWX (USA)
- 610 - TWX (Canada)
- 700 - New Service (Teleconferences/Call Forwarding)
- 710 - TWX (USA)
- 800 - WATS
- 810 - TWX (USA)
- 900 - DIAL-IT Services
- 910 - TWX (USA)

The other area codes never cross state lines, therefore each state MUST have at least one exclusive NPA code. When a community is split by a state line, the CO #'s are often interchangeable (ie, you can dial the same number from two different area codes).

TWX (Telex II) consists of 5 teletype-writer area codes. They are owned by Western Union. These SAC's may only be reached via other TWX machines. These run at 110 baud (last I checked! They are most likely faster now!). Besides the TWX #'s, these machines are routed to normal telephone #'s. TWX machines always respond with an answerback. For example, WU's FYI TWX # is (910) 279-5956. The answerback for this service is "WU FYI MAWA".

If you don't want to buy a TWX machine, you can still send TWX messages using Easylink [800/325-4112]. However, you are gonna have to hack your way onto this one (did someone say "Challenge!"?).

700:

700 is currently used by AT&T as a call forwarding service. It is targeted towards salesmen on the run. To understand how this works, I'll explain it with an example. Let's say Joe Q. Salespig works for AT&T security and he is on the run chasing a preak around the country who royally screwed up an important COSMOS system. Let's say that Joe's 700 # is (700) 382-5968. Every time Joe goes to a new hotel (or most likely some SLEAZY MOTEL), he dials a special 700 #, enters a code, and the number where he is staying. Now, if his boss received some important info, all he would do is dial (700) 382-5968 and it would ring wherever Joe last programmed it to. Neat, huh?

800:

This SAC is one of my favorites since it allows for toll free calls. INWARD WATS (INWATS), or inward Wide Area Telecommunications Service is the 800 #'s that we are all familiar with. 800 #'s are set up in service areas or bands. There are 6 of these. Band 6 is the largest and you can call a band 6 # from anywhere in the US except the state where the call is terminated (that is why most companies have one 800 number for the country and then another one for their state.) Band 5 includes the 48 contiguous states. All the way down to band 1 which includes only the states contiguous to that one. Therefore, less people can reach a band 1 INWATS # than a band 6 #. Intrastate INWATS #'s (ie, you can call it from only 1 state) always have a 2 as the last digit in the exchange (ie, 800-NX2-XXXX). The NX2 on 800 #'s represent the area where the business is located. For example, a # beginning with 800-431 would terminate at a NY CO. 800 #'s always end up in a hunt series in a CO. This means that it tries the first # allocated to the company for their 800 lines; if this is busy, it will try the next #, etc. You must have a minimum of 2 lines for each 800 #. For example, Travelnet uses a hunt series. If you dial (800) 521-8400, it will first try the # associated with 8400; if it is busy it will go to the next available port, etc. INWATS customers are billed by the number of hours of calls made to their #.

OUTWATS (OUTWARD WATS):

OUTWATS are for making outgoing calls only. Large companies use OUTWATS since they receive bulk-rate discounts. Since OUTWATS numbers cannot have incoming calls, they are in the format of:

(800) *XXX-XXXX

Where * is the digit 0 or 1 (or it may even be designated by a letter) which cannot be dialed unless you box the call. The *XX identifies the type of service and the areas that the company can call.

REMEMBER:

INWATS + OUTWATS = WATS EXTENDER

900:

This DIAL-IT SAC is a nationwide dial-it service. It is used for taking television polls, phone sex and other stuff. The first minute currently costs an outrageous \$.50-3.00 and each additional minute costs \$.35-1.95! Hell takes in a lot of revenue this way!

Dial (900) 555-1212 to find out what is currently on this service.

CO CODES:

These identify the switching office where the call is to be routed. The

following CO codes are reserved nationwide:

- 555 - directory assistance
- 844 - time. These are now in!
- 936 - weather the 976 exchange
- 950 - future services (now being used in some areas)
- 958 - plant test
- 959 - plant test
- 970 - plant test (temporary)
- 976 - DIAL-IT services

Also, the 3 digit ANI & ringback #'s are regarded as plant test #'s and are thus reserved. These numbers vary from area to area. You cannot dial a 0 or 1 as the first digit of the exchange code (unless using a Blue Box! Don't know what that is? Keep reading future columns! I'll get around to explaining it someday. I would now, but I'm on a roll here). This is due to the fact that these exchanges (000-199) contains all sorts of interesting shit such as conference #'s, operators, test #'s, etc.

950:
Here are the services that are currently used by the 950 exchange:

- 1000 - SPC
- 1022 - MCI Execunet
- 1033 - US Telephone
- 1044 - Allnet
- 1066 - Lexitel
- 1088 - SBS Skyline

These SCC's (Specialized Common Carriers) are free from fortress phones! Also, the 950 exchange will probably be completely phased out with the introduction of Equal Access.

PLANT TESTS:
These include ANI, Ringback, and other various tests.

976:
Dial 976-1000 to see what is currently on the service in SOME areas. I noticed lately that this is being phased out too. Also, many bbs's have listings of these numbers.

N11 CODES:

Bell is trying to phase out some of these, but they still exist in most areas.

- 011 - international dialing prefix
- 211 - coin refund operator
- 411 - directory assistance
- 611 - repair service
- 811 - business office
- 911 - EMERGENCY

INTERNATIONAL DIALING:

With International Dialing, the world has been divided into 9 numbering zones. To make an international call, you must first dial: International Prefix + Country code + National #

In North America, the international dialing prefix is 011 for station-to-station calls. If you can dial International #'s directly in your area then you have International Direct Distance Dialing (IDDD). The country code, which varies from 1 to 3 digits, always has the world numbering zone as the first digit. For example, the country code for the United Kingdom is 44, thus it is in world numbering zone 4. It's easy to obtain a complete listing of other country codes, I'm not going to insult you, but here I give you a few:

- 1 - North America (US, Canada, etc.)
- 20 - Egypt
- 258 - Mozambique
- 34 - Spain
- 49 - Germany
- 52 - Mexico (southern portion)
- 81 - Japan
- 98 - Iran

If you call from an area other than North America, the format is generally the same. For example, let's say that you wanted to call the White House from Switzerland to tell the prez that his numbered bank account is overdrawn because he has been fronting too many CIA drug operations (it happens, you know! ha ha). First you would dial 00 (the SWISS international dialing prefix), then 1 (the US country code), followed by 202-456-1414 (the national # for the White House. Just ask for Georgy and give him the bad news!) Also, country code 87 is reserved for Maritime mobile service, ie, calling ships:

- 871 - Marisat (Atlantic)
- 871 - Marisat (Pacific)
- 872 - Marisat (Indian)

INTERNATIONAL SWITCHING:

In North America there are currently 7 no. 4 ESS's that perform the duty of ISC (Inter-nation Switching Centers). All international calls dialed from numbering zone 1 will be routed through one of these "gateway cities". They are:

- 182 - White Plains, NY
- 183 - New York, NY
- 184 - Pittsburgh, PA
- 185 - Orlando, FL
- 186 - Oakland, CA
- 187 - Denver, CO
- 188 - New York, NY

The 18X series are operator routing codes for overseas access (to be further discussed with blue boxes). All international calls use a signalling service called CCITT. It is an international standard for signalling.

OPERATORS:

There are many types of operators in the network and the more common ones will be discussed.

TSPS OPERATOR:

The TSPS [(Traffic Service Position System) as opposed to This Shitty Phone Service] Operator is probably the bitch (or bastard, for the female liberationists out there) that most of us are used to having to deal with. Here are his/her responsibilities:

- 1) Obtaining billing information for calling card or third number calls
- 2) Identifying called customer on person-to-person calls.
- 3) Obtaining acceptance of charges on collect calls.
- 4) Identifying calling numbers. This only happens when the calling # is not automatically recorded by CAMA (Centralized Automatic Message Accounting) & forwarded from the local office. This could be caused by equipment failures (ANIF- Automatic Number Identification Failure) or if the office is not equipped for CAMA (ONI- Operator Number Identification). I once had an equipment failure happen to me & the TSPS operator came on and said, "What # are you calling FROM?" Out of curiosity, I gave her the number to my CO, she thanked me & then I was connected to a conversation that appeared to be between a frameman & his wife. Then it started ringing the party I wanted to originally call & everyone phreaked out (excuse the pun). I immediately dropped this dual line conference! You should not mess with the TSPS operator since she KNOWS which number that you are calling from. Your number will show up on a 10-digit LED read-out (ANI board). She also knows whether or not you are at a fortress (or PAY) phone & she can trace calls quite readily! Out of all of the operators, she is one of the MOST DANGEROUS.

INWARD OPERATOR:

This operator assists your local TSPS ("0") operator in connecting calls. She will never question a call as long as the call is within HER SERVICE AREA. She can only be reached via other operators or by a Blue Box. From a blue box, you would dial KP+NPA+121+ST for the INWARD operator that will help you connect any calls within that NPA only.

DIRECTORY ASSISTANCE OPERATOR:

This is the operator that you are connected to when you dial: 411 or NPA-555-1212. She does not readily know where you are calling from. She does not have access to unlisted numbers, but she DOES know if an unlisted # exists for a certain listing. There is also a directory assistance operator for deaf people who use teletypewriters. If your modem can transfer BAUDOT [(45.5 baud). (Two modems that I know of that will do this are the Apple Cat acoustic or the Atari 830 acoustic modem. Yea I know they are hard to find... but if you wanna do this.. look around! Most newer 2400 baud modems are locked into 300, 1200 and 2400 baud. I have never tried this with my USRobotics HST 14.4K baud speed demon) then you can call him/her up and have an interesting conversation. The # is: 800-855-1155. They use the standard Telex abbreviations such as GA for go ahead. they tend to be nicer and will talk longer than your regular operators. Also, they are more vulnerable into being talked out of information through the process of "social engineering" as Chesire Catalyst would put it. Unfortunately, they do not have access to much. I once bullshitted with one of these operators a while back and I found out that there are 2 such DA offices that handle TTY. One is in Philadelphia and the other is in California. They have approx. 7 operators each. Most of the TTY operators think that their job is boring (based on an official "BIOC poll"). They also feel that they are under-paid. They actually call up a regular DA # to process your request (sorry, no fancy computers!) Other operators have access to their own DA by dialing KP+NPA+131+ST (MF).

CNA OPERATORS:

CNA Operators are operators that do exactly the opposite of what directory assistance operators are for. In my experience, these operators know more than the DA ops do & they are more susceptible to "social engineering." It's possible to bullshit a CNA operator for the NON-PUB DA # (ie, you give them the name & they give you the unlisted number). This is due to the fact that they assume that you are a fellow company employee. Unfortunately, the AT&T break-up has resulted in the break-up of a few NON-PUB DA #'s and policy changes in CNA.

INTERCEPT OPERATOR:

The intercept operator is the one that you are connected to when there are not enough recordings available to tell you that the # has been disconnected or changed. She usually says, "What # you callin?" with a foreign accent. This is the lowest operator lifeform. Even though they don't know where you are calling from, it is a waste or your time to try to verbally abuse them since they usually understand very little English anyway. Incidentally, a few areas DO have intelligent INTERCEPT Operators.

OTHER OPERATORS:

And then there are the: Mobile, Ship-to-Shore, Conference, Marine Verify, "Leave Word and Call Back," Route & Rate (KP+800+141+1212+ST), & other special operators who have one purpose or another in the network. Problems with an Operator? Ask to speak to their supervisor... or better yet the Group Chief (the highest ranking official in any office) who is the



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JONES VERY 7"

equivalent of the Madame in a whorehouse. By the way, some CO's that will allow you to dial a 0 or 1 as the 4th digit, will also allow you to call special operators & other fun Tel. Co. #'s without a blue box. This is very rare, though! For example, 212-121-1111 will get you a NY Inward Operator.

OFFICE HIERARCHY:

Every switching office in North America (the NPA system), is assigned an office name and class. There are five classes of offices numbered 1 through 5. Your CO is most likely a class 5 or end office. All long-distance (Toll) calls are switched by a toll office which can be a class 4, 3, 2, or 1 office. There is also a class 4X office called an intermediate point. The 4X office is a digital one that can have an unattended exchange attached to it (known as a Remote Switching Unit (RSU)). The following chart will list the Office #, name, & how many of those offices exist (to the best of my knowledge) in North America:

CLASS	NAME	ABB	# EXISTING
1	Regional Center	RC	12
2	Sectional Center	SC	67
3	Primary Center	PC	230
4	Toll Center	TC	1,300
4P	Toll Point	TP	n/a
4X	Intermediate Point	IP	n/a
5	End Office	EO	19,000
6	RSU	RSU	n/a

When connecting a call from one party to another, the switching equipment usually tries to find the shortest route between the class 5 end office of the caller & the class 5 end office of the called party. If no inter-office trunks exist between the two parties, it will then move upward to the next highest office for servicing calls (Class 4). If the Class 4 office cannot handle the call by sending it to another Class 4 or 5 office, it will then be sent to the next highest office in the hierarchy (3). The switching equipment first uses the high-usage interoffice trunk groups, if they are busy then it goes to the final trunk groups on the next highest level. If the call cannot be connected, you will probably get a re-order [120 IPM (interruptions per minute) busy signal] signal. At this time, the guys at Network Operations are probably shitting in their pants and trying to avoid the dreaded Network Dreadlock (as seen on TV!). It is also interesting to note that 9 connections in tandem is called ring-around-the-rosy and it has never occurred in telephone history. This would cause an endless loop connection [a neat way to really screw up the network]. The 10 regional centers in the US & the 2 in Canada are all interconnected. They form the foundation of the entire telephone network. Since there are only 12 of them, they are listed below:

CLASS 1 REGIONAL OFFICE LOCATION NPA		
Dallas 4	ESS	214
Wayne, PA		215
Denver	4T	303
Regina	No. 2SP1-4W (Canada)	306
St. Louis	4T	314
Rockdale, GA		404
Pittsburgh	4E	412
Montreal	No. 1 4AETS (Canada)	504

Now shit gets REALLY interesting:

PAYPHONES [A.K.A. FORTRESS PHONES]:

This part of this fantastic column will focus primarily on the standard Western Electric single-slot coin telephone (aka fortress phone) which can be divided into 3 types:

- Dial-tone first (DTF)
- Coin-first (CF): (ie, it wants your \$ before you get a dial tone)
- Dial post-pay service (PP): You pay after the party answers.

DEPOSITING COINS (SLUGS):

Once you have deposited your slug into a fortress, it is subjected to a gamut of tests. The first obstacle for a slug is the magnetic trap. This will stop any light-weight magnetic slugs and coins. If it passes this, the slug is then classified as a nickel, dime, or quarter. Each slug is then checked for appropriate size and weight. If these tests are passed, it will then travel through a nickel, dime, or quarter magnet as appropriate. These magnets set up an eddy current effect which causes coins of the appropriate characteristics to slow down so they will follow the correct trajectory. If all goes well, the coin will follow the correct path (such as bouncing off of the nickel anvil) where it will hopefully fall into the narrow accepted coin channel. The rather elaborate tests that are performed as the coin travels down the coin chute will stop most slugs and other undesirable coins, such as pennies, which must then be retrieved using the coin release lever. If the slug miraculously survives the gamut, it will then strike the appropriate totalizer arm causing a ratchet wheel to rotate once for every 5-cent increment (eg, a quarter will cause it to rotate 5 times). The totalizer then causes the coin signal oscillator to read out a dual-frequency signal indicating the value deposited to ACTS (a computer) or the TSPS operator. These are the same tones used by phreaks in the infamous Red Boxes. For a quarter, 5 beep tones are outputted at 12-17 pulses per second (PPS). A dime causes 2 beep tones at 5 - 8.5 PPS while a nickel causes one beep tone at 5 - 8.5 PPS. A beep consists of 2 tones: 2200 + 1700 Hz. A relay in the fortress called the "B Relay" (yes, there is also an 'A Relay') places a capacitor across the speech circuit during totalizer readout to prevent the "customer" from hearing the Red Box tones. In older 3-slot phones: One

bell (1050-1100 Hz) for a nickel, two bells for a dime, and one gong (800 Hz) for a quarter are used instead of the modern dual-frequency tones.

TSPS & ACTS:

While fortresses are connected to the CO of the area, all transactions are handled via the Traffic Service Position System (TSPS). In areas that do not have ACTS, all calls that require operator assistance, such as calling card and collect, are automatically routed to a TSPS operator position. In an effort to automate fortress service, a computer system known as Automated Coin Toll Service (ACTS) has been implemented in many areas. ACTS listens to the Red Box signals from the phones and takes appropriate action. It is ACTS which says, "two dollars please (pause) please deposit two dollars for the next ten seconds" (and other variations). Also, if you talk for more than three minutes and then hang-up, ACTS will call back and demand money. ACTS is also responsible for Automated Calling Card service. ACTS also provides trouble diagnosis for Craftspeople (repairs men specializing in fortresses). For example, there is a coin test which is great for tuning up Red Boxes. In many areas this test can be activated by dialing 09591230 at a fortress. Once activated, it will request that you deposit various coins. It will then identify the coin and output the appropriate Red Box signal. The coins are usually returned when you hang up. To make sure that there is actually money in the phone, the CO initiates a "Ground Test" at various times to determine if a coin is actually in the phone. This is why you must deposit at least a nickel in order to use a Red Box! (Don't know what this is either? Hmm.. maybe I'll do a column on "boxes" one of these issues...)

GREEN BOXES:

Paying the initial rate in order to use a Red Box (on certain fortresses) left a sour taste in many Red Boxer's mouths. Thus, the Green Box was invented. The Green box generates useful tones such as coin collect, coin return, and ringback. These are the tones that ACTS or the TSPS operator would send to the CO then appropriate. Unfortunately, the Green Box cannot be used at a fortress station. It MUST be used by the called party. Here are the tones:

Coin Collect	700 + 1100 Hz
Coin Return	1100 + 1700 Hz
Ringback	700 + 1700 Hz

Before the called party sends any of these tones, an operator released signal should be sent to alert the MF detectors at the CO. This can be accomplished by sending 900 + 1500 Hz or a single 2600 Hz wick (90 MS) followed by a 60 MS gap and then the appropriate signal for at least 900 MS. Also, do not forget that the initial rate is collected shortly before the 3 minute period is up. Incidentally, once the above MF tones for collecting and returning coins reach the CO, they are converted into an appropriate DC pulse (-130 volts for return and +130 volts for collect). This pulse is then sent down the tip to the fortress. This causes the coin relay to either return or collect the coins. The alleged "T-network" takes advantage of this information. When a pulse for coin collect (+130 VDC) is sent down the line, it must be grounded somewhere. This is usually either the yellow or black wire. Thus, if the wires are exposed, these wires can be cut to prevent the pulse from being grounded. When the three minute initial period is almost up, make sure that the black & yellow wires are severed; then hang up, wait about 15 seconds in case of a second pulse, reconnect the wires, pick up the phone, hang up again, and if all goes well it should be "Jackpot" time.

PHYSICAL ATTACK:

A typical fortress weighs roughly 50 lbs. With an empty coin box. Most of this is accounted for in the armour plating. Why all the security? Well, Bell contributes it to the following: "Social changes during the 1960'S have made the multislot coin station a prime target for: vandalism, strong arm robbery, fraud, and theft of service. This brought about the introduction of the more rugged single slot coin station and a new environment for coin service." As for picking the lock, well, you can forget about it. I don't like to discourage people, but it will save you from wasting a lot of our time; time which can be put to better use (heh, heh). As for physical attack, the coin plate is secured on all four sides by hardened steel bolts which pass through two slots each. These bolts are in turn interlocked by the main lock. One phreak I know did manage to take two of these 'mothers' home (which was attached to a piece of plywood at a construction site; otherwise, the permanent ones are a bitch to detach from the wall!). It took him almost TEN HOURS to open the coin box using a power drill, sledge hammers, and crow bars (which was EMPTY — perhaps next time, he will deposit a coin FIRST to hear if it slushes down nicely or hits the empty bottom with a clunk.) Taking the phone offers a higher margin of success. But this may be difficult, often requiring brute force (there have been several cases of back axles being lost trying to take down a phone!). A quick and dirty way to open the coin box is by using a shotgun. In Detroit, after ecologists cleaned out a municipal pond, they found 168 coin phones rifled. In colder areas, such as Canada, some shrewd people tape up the phones using duct tape, pour in water, and come back the next day when the water will have frozen, thus expanding and cracking the phone open. In one case, "unauthorized coin collectors" were caught when they brought \$6,000 in change to a bank and the bank became suspicious... At any rate, the main lock is an eight level tumbler located on the right side of the coin box. This lock has 390,625 possible positions (5^8 , since there are 8 tumblers each with 5 possible positions) thus it is highly pick resistant! The lock is held in place by 4 screws. If there is sufficient clearance to the right of the phone, it is conceivable to punch out the screws using this HORRIBLY ILLUSTRATED drilling pattern:

4 dicks that dont know shit!

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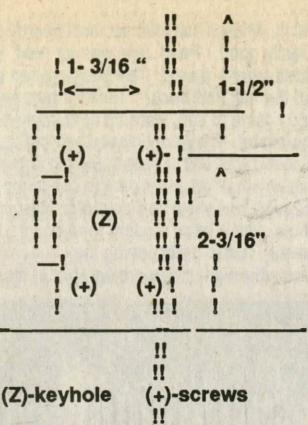


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Pretty fucked up, huh!!
Blame Pagemaker, not me!

After this is accomplished, the lock can be pushed backwards, disengaging the lock from the cover plate. The four bolts of the cover plate can then be retracted by turning the boltworks with a simple key in the shape of the hole on the coin plate (see diagram below). Of course, there are other methods and drilling patterns.



[roughly]
Diagram of cover plate keyhole

The top cover uses a similar (but not as strong) locking method with the keyhole depicted above on the top left side and a regular lock (probably tumbler also) on the top right-hand side. It is interesting to experiment with the coin chute and the fortresses own "Red Box" (which Bell didn't have the 'balls' to color red).

MISCELLANEOUS:

In a few areas (Rural & Canada), post-pay service exists. With this type of service. The mouthpiece is cut off until the caller deposits money when the called party answers. This also allows for free calls to weather and other dial-it services! Recently, 2600 Magazine announced the clear box which consists of a telephone pickup coil and a small amp. It is based on the principal that the receiver is also a weak transmitter and that by amplifying your signal you can talk via the transmitter thus avoiding costly telephone charges! Most fortresses are found in the 9XXX Area. Under former Bell areas, they usually start at 98XX (right below the 99XX official series) and move downward. Since the line, not the phone, determines whether or not a deposit must be made, DTF & Charge-a-call phones make great extensions! Finally, fortress phones allow for a new hobby—instruction plate collecting. All that is required is a flat-head screwdriver and a pair of needle-nose pliers. Simply use the screwdriver to lift underneath the plate so that you can grab it with the pliers and yank downwards. I would suggest covering the tips of the pliers with electrical tape to prevent scratching. Ten cent plates are definitely becoming a "RARITY!"

FORTRESS SECURITY:

While a lonely fortress may seem the perfect target, BEWARE! The phone police have been known to stake out fortresses for as long as 6 years! To avoid any problems, do not use the same phones repeatedly for boxing, calling cards, & other experiments. The telco knows how much money should be in the coin box and when its not there they tend to get perturbed (Read: Pissed Off).

Ok ok ok!! ENOUGH on phones! Let's finish this column off with step by step instructions on: *How To Create A New Identity!!*

You might be saying, "Hey, what do I need a new identity for?" The answer is simple. You might want to go buy liquor somewhere, right? You might want to give the cops the false name when you get busted so you keep your good name, eh? You might even want to use the new identity for getting a P.O. Box for carding. Sure! You might even want the stuff for renting yourself a VCR at some dickless loser of a video store. Here we go: Getting a new ID isn't always easy, no one said it would be. By following these steps, any bozo can become a new bozo in a couple of weeks.

STEP 1:

The first step is to find out exactly who you'll become. The most secure way is to use someone's ID who doesn't use it themselves. The people who fit that bill the best are dead. As an added bonus, they don't go around complaining one bit. Go to the library and look through old death notices. You have to find someone who was born about the same time as you were, or better yet, a year or two older so you can buy booze, etc. You should go back as far as you can for the death because most states now cross-index deaths to births so people can't do this in the future. The cutoff date in Wisconsin, for example, is 1979, folks in that grand state have to look in 1978 or earlier. Anything earlier there is cool. Now, this is the hardest part if you're younger. Brats that young happen to be quite resilient, taking falls out of three story windows and eating rat poison like its Easter candy—and not a scratch or dent. There ain't many that die, so you have to look

your ass off. Go down to the library and look up all the death notices you can, if it's on microfilm so much the better. You might have to go through months of death notices though, but the results are well worth it. You have to get someone who died locally in most instances; the death certificate is filed only in the county of death. Now you go down to the county courthouse in the county where he died and get the death certificate, this will cost you around \$3-5 depending on the state you're in. Look at this hunk of paper, it could be your way to vanish in a cloud of smoke when the right time comes, like right after that big scam. If you're lucky, the cadaver's parents signed him up with social security when he was a snot-nosed rugrat. That'll be another piece of ID you can get. If not, that's ok too. It'll be listed on the death certificate if he has one. If you're lucky, the stiff was born locally and you can get his birth certificate right away.

STEP 2:

Now check the place of birth on the death certificate, if it's in the same place you're standing now you're all set. If not, you can mail away for one from that county but its a minor pain and it might take a while to get, the librarian at the desk has listings of where to write for this stuff and exactly how much it costs. Get the Birth certificate, its worth the extra money to get it certified because that's the only way some people will accept it for ID. When you are getting this stuff the little forms ask for the reason you want it, instead of writing in "Fuck you," try putting in the word "Genealogy." They get this all the time. If the Death certificate looks good for you, wait a day or so before getting the certified birth certificate in case they recognize someone wanting it for a dead guy.

STEP 3:

Now you're cookin! You got your start and the next part is easy. Crank out your old dot matrix printer and run off some mailing labels addressed to you at some phony address. Take the time to check your phony address that there is such a place. Hotels that rent by the month or large apartment buildings are good, be sure to get the right zip code for the area. These are things that the cops might notice that will trip you up. Grab some old junk mail and paste your new labels on them. Now take them along with the birth certificate down to the library. Get a new library card. If they ask you if you had one before say that you really aren't sure because your family moved around a lot when you were a kid. Most libraries will allow you to use letters as a form of ID when you get your card. If they want more give them a sob story about how you were mugged and got your wallet stolen with all your identification. Your card should be waiting for you in about two weeks. Most libraries ask for two forms of ID, one can be your trusty Birth Certificate, and they do allow letters addressed to you as a second form.

STEP 4:

Now you got a start, it isn't perfect yet, so let's continue. You should have two forms of ID now. Throw away the old letters, or better yet put them inside the wallet you intend to use with this stuff. Go to the county courthouse and show them what nice ID you got and get a state ID card. Now you got a picture ID. This will take about two weeks and cost about \$5 or so; its well worth it.

STEP 5:

If the death certificate has a social security number on it you can go out and buy one of those metal SS# cards that they sell. If it didn't, then you got all kinds of pretty ID that shows exactly who you are. If you don't yet have a SS#, go down and apply for one. These are free but they could take five or six weeks to get. Bureaucrats, you know... You can invent a SS# too if you like, but my motto has always been "Why not excellence?"

STEP 6:

If you want to go whole hog, you can now get a bank account in your new name. If you plan to do a lot of travelling then you can put bunches of money in the account and then say you lost the account book. After you get the new book you take out all the cash. They'll hit you with a slight charge and maybe tie-up your money a bit, but if you're ever broke in some small town that bank book will keep you from being thrown in jail as a vagrant.

ALL DONE?

So kiddies, you got ID for buying booze, but what else? In some towns (the larger, the more likely) the cops, if they catch you for something petty like shoplifting stuff under a certain dollar amount will just give you a ticket, same thing for pissing in the street. That's it! No fingerprints or nothing, just pay the fine (almost always over \$100) or appear in court. Of course they run a radio check on your ID, you'll be clean and your alter-ego gets a blot on his record. You're free and clear. That's worth the price of the trouble you've gone through right there. If you're smart, you'll toss that ID away if this happens, or better yet, tear off your picture and give the ID to someone you don't like, maybe they'll get busted with it. If you're a working stiff, here's a way to stretch your dollar. Go to work for as long as it takes to get unemployment and then get yourself fired. Go to work under the other name while you are getting the unemployment. Hell, you can even get CREDIT CARDS if you work things the right way! With a couple of sets of ID, you can live like a king!

Well, that's about it for this issue! I hope you enjoyed it. Drop me some mail or something and let me know how you're doing. Until next time... see you around...

----- Jolly Roger -----

REVIEWS

HIP NIPS, THE WALDOS

January 3 at the Continental Divide in NYC by Martin McMartin
What a freak out to be freezin' my ass off again chuggin' quarts on the streets of the Big Apple. Hip Nips get the band name of the year award so far, bein' in that Lower East side school of the streets mind set, and mostly Japanese all at once. '77 style rock/punk with attitude. The perfect intro to the Waldos, featuring ex-Heartbreaker Walter Lure and a few other seasoned veterans who were around at the start of all this shit. To hear good ol' Waldo knockin' out set faves like "Too Much Junkie Business" and "Seven Day Weekend" had me temporarily contemplating leaving my possessions in LA. Rock n' roll like this comes from right here and nowhere else. Their new single "Crazy Little Baby/Cry Baby" ripped live, with Tony Coiro, the bassist sharing vocal duties. This is the roots of it all, kids. Universal appeal. The shittin' punk or your wacky Aunt Nancy could groove to this and that's what makes it cool. I never realized how timeless the Heartbreakers were until I watched *The Punk Rock Movie* and put it all in perspective. While the Limeys on the that circus of a tour now come off as dated fashion fucks, the Heartbreakers just got loaded and kicked ass with American snot rock that still holds up against anything bein' done today, or even the classic 50's stuff which supplied the roots for their rebellion and bad-assed image. Now where is the much needed Waldos LP? I'd be proud to see it on Flipside Records. I wish I knew someone around here.

KEN ALL NIGHT ROCKER & THE WILD-EYED SOUTHERN BOYS, TEX AND THE HORSEHEADS

January 10 at Bogart's by Martin McMartin
Walked in just in time to see the obscenity named Ken "All Night Rocker" Ramsey. Any band that spits back is AOK with me, and the sight of Ken tossing his wheelchair aside to unleash raw punk hatred on par with early Black Flag is mindblowing. One indistinguishable piece of original music puke flowed into the next, meshing well with covers like Black Flag's "Depression" and "I Like Drugs" by the Simpletones. The Wild-Eyed Southern Boys consist of Dave, Randy, and Mudd, all ex-Falling Idols of Long Beach fame and Josh Freese on bass who's been in too many punk bands to mention. Just when I thought I was unshockable... Ya' gotta go see them. I'll plop Tex and the Horseheads into that ever-growing category of "Hey man, they used ta' be really cool back in" (fill in your favorite glory punk year here). Well, I was 3,000 miles away then and now I don't care. Tex is one fun stage mama to watch, but they sounded like Missing Persons to me.

Sacrilegious, right?

X-OFFENDER, TRASH CAN SCHOOL, WHITE ZOMBIE

January 12 at the Shamrock AND Raji's by Thom
Thanks to Abbie for driving me around and beating on me the whole night. First stop was the good 'ol Shamrock to see X-OFFENDER. Heard a rumour that this club might be sold soon... another Gaslight going bye-bye. Bummer. I saw X-OFFENDER on New Year's Eve for the first time and thought that they were a bit tedious. But I guess I wasn't listening well enough, because tonight I was forced to admit that: YES — the vocals are great, YES — the slopped, Dolls-style guitar carries a lot of weight, YES — the bass-lines are catchy and YES — the drummer is one of the cutest I have seen in a long time. She just sits there smiling, laughing, playing her little heart out. If this band can stay east of Sunset and La Cienega, I think that through time they could gather a rather large and loyal following. Next, off we went to Raji's to check out the other two bands listed at the top of this horribly written review. We arrived just as TRASH CAN SCHOOL was starting up. This band, dare I say it, has to be one of, if not THE best live bands ever to grace an LA stage. Andy's saxophone-from-hell, his demonic vocals, twisted lyrics — backed up by THREE guitarists all in their own worlds, a crisp and punchy bass, and drums that somehow tie it all together, blew me away; I almost needed stitches! AWESOME isn't even the word for these guys — LEGENDS might be closer to their description. Finally, WHITE ZOMBIE brought their own disco-lights and hair extinctions to the stage. It seems the crowd [whom I have hardly ever seen before] loved 'em. As for me, I couldn't control my laughter and had to leave the room — FAST! Nothing but hair hair HAIR, stereotypical metallic bullshit, and strobe lights. Even Al himself told me that he liked this band — I just DON'T get it! I think I am going to start living a more spiritual life, because if this is what I have to listen to in hell, I could never deal with it.

LUNACHICKS, PEARL JAM, TORTURE CIRCUS, FUGAZI

January 24 at the Hollywood Palladium by Ted. L7 was up first going on

extremely early (7:30!). Missed half their set, but I heard some of their new songs which were really good. Pearl Jam was up next, leaving me very bored and so I decided to take a seat. Too bad I missed the singer being carried to the end of the hall and back. I heard it was an amazing thing. Lunachicks, the band I came to see, were up next, rocked pretty hard, but left me kindof disappointed. They only played two old songs that I could remember, and the sound was shit. I hate these big shows. The sound is always shit and my theory that "the more people contained in one area, the lower the average IQ gets", has yet to be disproved. Despite my theory, this was a pretty cool show, with a lot of thought (and dough) towards the Pro Choice cause. Anyways, it was great seeing the Lunachicks play to 3000 people, even though on this night they were only better than only 90% of all



THE HIP-NIPS photo by Martin McMartin

the bands that have ever existed, rather than 95%. Fugazi closed the show with a great set. Easily the best band of the night. In between all of the bands was Torture Circus who had weird costumes and lip-synched to shitty recordings. I think they are trying to go out of their way to piss off everybody, and they are really good at what I think they are trying to accomplish. Actually, I think I'm still scared from their New Year's Eve performance at the Whiskey.

NYMPHS, SATIVA LUV BOX, MUFFS

January 23 at the Roxy by Bob

I came in during the Muffs set and the sound mix was loud and distorted. The crowd seemed a little stiff, but the Muffs won 'em over by the end of the set when they did "Robot" and a slam piterupted. Sativa Luv Box all dress like they work at trendy Melrose stores and play boring fuzzy acid rock. Can't say I dug them too much. I hadn't seen the Nymphs play live since the Rob Graves Memorial and I was really looking forward to their set. (Yeah, I find Inger's whole "I'm a sensitive artist and I light candles and throw tantrums on stage to prove it..." shick irritating but I like their album.) They opened with "Wasting My Day" and although they were a little lacking in energy at first, things picked up. Inger pouted and posed and the crowd ate it up as the inevitable mosh pit occurred. They played an extended encore that included "Come and Get It" and "The Highway" and by then I found the band as good as I remembered them to be. The album may not be selling but it seems like they haven't lost their following yet and I just hope they stay on DGC long enough for Inger to kick Ax's ass at an Industry party.

SHOEFACE, SISTER CLAWHAMMER, LAZY COWGIRLS

January 25 at Raji's by Ted

Shoeface was up first. I love their sound, but I think the singer should just concentrate on playing the guitar. They'd be much better as a four piece and the singer's voice bothers me a little. Musically, they were really raw garage rock and had a great sloppy guitar sound. Sister Goddamn, featuring Tony Adolescent on vocals, was up next. They were also billed as having Jeff Dahl on guitar, but it was actually "Jeff Doll", the guitarist chick from X-Offender. In your face garage punk rock. Lazy Cowgirls played a below average (for them) set. Pat Todd sensed it, and did a great job getting some excitement back into the set by doing things like picking up the bassist and dropping him on his ass, and not even missing a note! Clawhammer closed the show with a great fucking set. This was my first time seeing them since getting their new CD, and it helped make their set more enjoyable to me since I knw the songs. It still would be nice if they played a couple more "hits" from their first album once in a while, but tonight was one of the best times I've ever seen them.

SUPERKOOLS, SPOON, LUNACHICKS

January 26 at Raji's by Ted

This was a show I was really looking forward to. Great line up (I think there was another band, but I can't remember) and I was very excited to see the Lunachicks once again, up front and personal. The thing that surprised me was that every band had a girl in it, and the "girl band geek" was nowhere to be seen taking pictures. What the fuck! Superkools were up first and played a pretty solid set. Spoon was a late addition to the bill. I really like their sound. They could use a few better songs, but they sound really hot. Really thick sounding guitars, and I guess you could call them LA's answer to Sub Pop. The Lunachicks played last, and was it worth the wait! Holy shit!! They were much better than the Palladium show I saw the Friday before, and played a lot of older songs. Theo even SMILED!! (it was at the end of "Sugar Luv") I couldn't believe it! They left the stage with the crowd screaming for more, and when the soundman said they couldn't play because it was after 2am, the audience went into a few minute chant of "BULLSHIT". The Lunachicks, flattered and fearing a small scale riot, plugged their equipment back in and began an instrumental version of "Cookie Mosher". Midway through the song, the soundman gave up and turned the vocals back on so Theo could sing. Fucking great. This band is so fucking hot, I couldn't believe that they didn't get a record deal after coming here with the Dictators last August. Their new songs are among the best stuff they've ever done and I guess I'll have to try and find a bootleg of one of these shows so I could hear them again. Cargo, Sub Pop, Geffen, even Metal Blade: what's your fucking problem? You should all be scrambling to sign one of the best rocking bands in the world!!!

THE FUCK BOYS, TV TV'S, SEIZURE SALAD, DUCHESS DE SADE, LUNACHICKS

January 28 at the Coconut Teaser by Ted

Came in during the middle of the Fuck Boys' set. Thought they were really cool for a Sunset Strip band, until I found out they were from San Francisco. Really thick sounding punk rock with a slight metal edge. Fun to watch, too. After ending the set with all their clothes off, they made me feel real confident about the size of my manhood. Hope to see these guys down here again soon. TV TV's were OK. They're kind of too political for my tastes, but the music was good punk rock. Seizure Salad was up next. I would've liked them more if I was 16 again and never heard of Slayer. Duchess de Sade sounded pretty average to my ears. I only wish I could've seen the set, because it seemed pretty kinky, but there was way too many people to see anything. The Lunachicks finished the night off with a fast paced set that smoked. Way too many people here and they had to tell everyone to settle down in between almost every song. Great set by a great band. Becky is also the coolest girl drummer with black hair, two arms, and whose first name starts with a "B" and ends with a "y" that I have ever had the pleasure of meeting. Please get a new record out soon!!!

WARREN ZEVON, THE ODDS

February 7 at the Variety Arts Center by POOCHE

The Odds opened with their song "Evolution Time." With its message of awareness and action, it set the tone for getting the most from a standard rock n' pop quartet. By alternating vocal chores and tempos, combining and contrasting guitars, and harmonizing just enough to be effective, they reminded this reviewer of Squeeze, Sutherland Bros., and, dare I say it, the Payolas (also from Vancouver). Rocking harder than on their "Neopolitan" c.d., they genuinely seemed to enjoy themselves, playing both to each other and the appreciative audience. I've always liked Zevon's sense of humor, and when he peppered his set with "I'll Sleep When I'm Dead," "Roland, The Headless Thompson Gunner," and, of course, "Werewolves Of London," I couldn't help being one excitable boy myself. By working with R.E.M., and having the Odds backing him up (and a fine job they did, too), he's kept youth around him, while retaining his intellectual zaniness. Fortunately, all his songs are not quirky, and morose; and it's the insightful ballads that showcase his depth as a songwriter. Still, his t-shirt, and attitude, place him alongside vets Lou Reed and Neil Young. Performers who not only entertain, but never lose their vitality.

SCARED STRAIGHT, JUGHEAD'S REVENGE, PSYCHE-DELICATESSEN, GLUE GUN

Sat. Feb. 8 at the Anti Club by Pookie Musclehead

By the time I arrived at 9:45, the club had already sold out but I was on the list thanks to Joe D. of Jughead's. I missed Glue Gun but from what I was told they have some pretty crazy stage antics like the singer chasing audience members with a kitchen knife wearing a TV set on his head. One of the guys in the band even tried to give me a free t-shirt but I didn't accept it because I didn't really deserve it. Psychedelicatessen were up next with some overused punk funk junk that bored me silly but seemed to excite a bunch of other people. Now for something really fucked; even though Jughead's were the main reason the place sold out, Joe D. still got charged like \$1.50 for coffee by the bartender. Joey R. from Jughead's wanted to know if I would talk more shit about him in the next Flipside. Joey R. is a really mean rotten nasty scumbag, the kind that forces elderly Jewish people at gunpoint to listen to "Deutschland Uber Alles" on his walkman. He gets immense sexual gratification by stomping on puppies while masterbating and shoving live goldfish up his rectum so they can squirm to death. He can usually be found at Thrifty's putting battery acid in the Visine and lye in the Vick's Inhalers. If you find

him, call the Police or better yet kill him on sight. Anyway, Jughead's Revenge (featuring that evil scumbag guitarist Joey R.) were up now to rip through their usual great set of hardcore tunes.

DRIP TANK, SUPERCHUNK

February 8 at the Casbah by Ted

Some Misfits metal type of band from LA opened the show. Can't remember their name, but it's no big loss. I knew something was fishy when they came in with all this big equipment. I never heard of them before. Who are they? Where did they get all of that equipment? Drip Tank was up next and played yet another great set, the first half was some of their popper stuff, which was unfamiliar to me. Still sounded great, though. They warmed up quickly and had people slamming and stage diving off the tiny Casbah stage. I think this was the best time I've ever seen them here, and that's saying a lot! I was very excited to see Superchunk and they were pretty cool. They played all of their songs a little faster than on album which took away from some of the power, but I still enjoyed them.

POP DEFECT, GREEN DAY

February 9 at Raji's by Martin McMartin

Man o' man do Pop Defect get better and better. A tough



Ken - photo Martin McMartin

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band to peg, not fast, not slow, but somewhere in some slightly tilted dimension just between. A couple years ago I described my favorite song of theirs, "Without", as coming from suspended animation. Kinda the sound of hearin' an old music box on a bad trip. Charlie is king freak with those big-eyed faces he makes on bass, Nicky is Mr. Consistent on drums (and by the way, I just verified that he does chug Burgiel and live in squalor) and Alan looks too damn good playin' that big guitar. So go, I like Green Day too much. After overplaying every awesome second of their vinyl, a year ago I had the privilege of seeing them wow a crowd of nuts for about a solid hour at Eugene's in Pico Rivera. Tonight was a different bar, a more jaded Hollywood crowd, and rumor had it, a tired band that had been up a few days in a row. Green Day doing a mediocre show can still end up being the highlight of my month, ok, but man, they stopped between nearly every song to mumble this or that witty comment, breaking up the flow and fun in spite of the beautiful 50's prom gowns they were sporting. Picky, picky, I know, 'cause all the stuff from their swell new Lookout LP sounded amazing. Ok, now get back down here and do it again soon.

ROCKET FROM THE CRYPT, OLIVELAWN, SUPERCHUNK, HOLE

February 11 at the Whiskey by Ted Superchunk, two bands from San Diego, and Hole, a show I just could not miss. Rocket was up first, with taped guitars and broken strings, and just blew me away! I couldn't believe it. I've seen them a few times, but nothing like this! They belong on a big stage. They were so fucking hot. Best band of the night. Their new songs are just incredible! Probably unfamiliar to most people, the crowd seemed to be checking them out. Hopefully they'll play up here again soon, so I don't have to keep driving down to San Diego to see them. Olivelawn was up next. They played OK and had lots of audience participation with Ronnie from the Muffs joining them on stage for a song. Superchunk was better here than they were in San Diego a couple days earlier. They had more space to jump around, but no matter where I stood, the drums were too fucking loud and the guitars not loud enough. I think the problem with them is that their latest album, "No Pocket for Kitty" is just way too good. I know they made a few new fans at this show and if you even remotely liked them, do yourself a favor and pick up their new disk. I left early because I have to get up in the morning, but I made myself stick around for a few songs from Hole. Courtney's voice sounded cool and they played good, but not good enough to keep me there and be tired for work the next day. I'm sure I'll be seeing them again.

JOAN JETT, MOTORPSYCHOS

February 13 at the Variety Arts Center by POOCH Hard to get used to these acts performing in a reserved seating atmosphere. I've gotta ask why most men who wear beer t-shirts are overweight? The 'Psychos sounded fine, and just loud enough. Their pacing was good, and their "Search & Destroy" cover kicked (even though the Dictators beat 'em by 15 years). If you've read my record reviews, you'd know that I think Miss Jett is cooler than a Baltimore winter. Unfortunately, either she absolutely loves performing other people's songs, or she doesn't share the opinion I have of her writing ability. Maybe it's a bit of both. Opening with "Pretty Vacant" was an unexpected surprise,

but playin' about six more covers was overkill. Yes, the band of vets rocked tight and looked good, and her love of the audience and the stage is as obvious as her tremendously developed physique. I only wish she'd feel the same about her own material. Joan Jett is as good, if not better, than many of her heroes.

SUPERKOOLOS, RAW FLOWER, TOOL



Nymphs - photo by Bob

February 14 at Raji's by Ted

This was billed as an "unannounced show" for Tool. I don't know why, maybe it was an inside joke. Not many people there at all. The Superkools rocked pretty good, playing their special brand of rock and roll. I really wanted to check out Raw Flower who were up next. They started the set with the guitarist singing, since their lead singer was missing. Above average Stooges type of rock and roll with some good hooks thrown in here and there. After about five songs, the lead singer comes on stage, looking fucked up. She had so much energy, jumping all over the place, diving into the "crowd", not missing one note. People were crawling all over her, she was crawling all over them, and at times there were more people on stage than in the band.

Very slutty and very enjoyable. I don't think she was afraid of anyone, because despite her small frame, she could've kicked everyone's ass in the crowd. At the end of the set I realized that I was so caught up in the energy of the interaction between her and the audience, that I didn't really listen to any of their songs. Except for the first few songs, I couldn't even tell you how the songs were. Guess that means I have to see them again next time they play. Tool closed the show and I think they're too big for their britches. The songs were average to below-average and they tried to make up for it by the amount of equipment they had. I've never seen a bigger drum kit in my life! I counted at least 14 pieces and that was only what I could see!! Fuck! And the equipment! When I looked at the amps, all I could see was flashing and moving lights. The drums alone filled up a good third of the Raji's stage, and I felt they thought they were playing the Forum or something. I stayed long enough to sober up and get the fuck out.

TRASH CAN SCHOOL, OLIVELAWN, CLAWHAMMER, THE MUFFS

February 15 at Bogarts in Long Beach by Ted

This was originally supposed to be L7's show, but since one of the members got injured while filming a video, Olivelawn and the Muffs were invited to play instead and all bands had open guest lists. What a cool thing for Bogarts to do!! Now if only they could lower their bar prices by a buck, I'd go there more often. Come on!! Fucking \$2.75 for a ten ounce draft of Budweiser!! Fuck that! Anyways, I saw about 2 minutes of Trash Can School. I've seen them a few times before and think the best thing they got is their version of "Godzilla". Still, they're OK. I see them whenever they play with bands I like. Olivelawn rocked the house next. They definitely made up for the last two times I've seen them. Obnoxious punk rock. They played great, throwing glasses of water around, stage diving, spitting, and just being out of control. They had a few friends on stage to sing "Heard it on the X" and with all the broken glass and bodies flying, Ron from the Muffs split his hand open, while singing with them. Clawhammer was on next and were fucking great. I hope they do really well. Ronnie, with a taped up hand, and the Muffs played last to a packed house. I don't know what else to say about the Muffs other than that they are probably one of the best, if not the best, band in LA right now. They play music just the way I like it: loud guitars, simple, catchy, and rockin'. If some of the record labels would get smart, they'd have a potential goldmine on their hands.

SATIVALUVBOX, THE JAKK

February 15 at Al's Bar by Martin McMartin

As hard as it is to believe now, David Bowie rocked pretty damn hard in his own arty way about 20 years ago. Who cares? Well, I think Pat Mata and Sativaluvbox might, but not until they take it out to the garage and run it through a designer drug ringer and shove it in your face. Goddamn, can this guy write songs. A trio unlike anything on the scene, and I need an advance copy of whatever they're doing for MCA right now. I don't know where the Jakk-asses at the LA Weekly get the big idea to compare the Jakk to the MC5 every week. The Jakk do a straight on bottom of the bourbon glass blues rock thing ala' Rod Stewart when he was young and mean enough to kick ass in some pub. Not

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for all of you, I'm sure, and obviously not for my friends who pulled me away after two songs, but the Jakk give me a fix for records that have long since gone into storage in my mom's attic. An indulgence I dig when the time, place, and drinks are right.

THE STRAWBERRY ALARM CLOCK

February 16 at Carlos and Charlie's by Martin McMartin No, this is not a misprint. I had a chance to catch these sixties psychedelic troopers for free (Didja ever hear the AM Radio mindblower, "Incense and Peppermints?" That was these guys.) under the same roof as a fund raiser for Hollywood Green Party candidate David Davis, a local rocker who got fed up and decided to put up or shut up and run for Congress. Now seldom will you catch me waxing political within these pages, but the Greens seem to be on the human side of nearly every issue I see kicked around in the letters section of this mag, MRR, and so on. So they've extended an invitation to "us" if you want to hook up with people putting action behind words. Contact them at (310) 465-9622 or write 1812 N. Lvar, Hollywood, CA 90028 for info. There. It's over and I feel good.

SANDY DUNCAN'S EYE, TRASHCAN SCHOOL

February 16 at The Soft Machine by Martin McMartin The upstairs of a Chinese restaurant doin' punk shows for the budget minded on Sunday nights in downtown LA. Sandy Duncan's Eye have crept up on me and become one of my favorite bands by accident. This trio is so real it's scary. If I could do a movie about life in LA after the Big One drops these guys would be all over the soundtrack. I mean, they scream every word to some old 70's AM radio cover by Johnny Nash (I think?), "I Can See Clearly Now" like they've just come to the realization that we're all fucked and they're here to deliver the news. They're so heavy, and I've never seen a lazy gig from them yet. Look out if half the energy comes across on the upcoming vinyl. Trashcan School are a tribe of garage creeps who can downright spook ya' if ya' give 'em half a chance. On appearance alone, they look like a bunch of misfits jammin' at an all-nighter out at Spahn Ranch with Chuck Manson. The singer had on this bright red get-up complete with elbow length gloves, jammin' a broken mike stand into the

floor like he was staking his claim in hell. The music? Some kinda garage noise, heavy on fuzz bass with sax licks, and some Stooginess tossed in for good measure. Ya' gotta hear it. too many punk bands to mention. Just when I thought I was unshockable...

FIXTURES, SEIZURE SALAD, THE PADDED CELLS, HIT 36, M99 AND ROCKET 88

at Al's Bar Feb. 18 1992 by Dead Ed

As usual Bob and I showed up about an hour early. But in this case I'm glad we did. Al's Bar was presenting its first annual Festival of Five Minute Plays. These were not your average little "cookies and tea" type of plays. With titles such as "Warren Beatty's Cock", "Enough American Pie" and "Alcohol", I think you can figure this out. If you get a chance, call Al's and find out when this will happen again. (I think Feb-April 1993), check it out.

Bob and I didn't know that the Fixtures and Seizure Salad were going to play until we got to Al's. We were bummed because we couldn't stay to see them. Hello goes to the Fixtures. The Padded Cells (formerly Johny Rebel and the Padded Cells) were first to take the stage. This is who we came to see but the evening still held some very pleasant surprises. The band has gone through a couple of member changes recently, for the better. Slash, the guitarist from terror Train and a new drummer has joined up. This combination is lethal. Three guitars front this five member band. The only thing was that Pete, the bass player, was a little hard to hear. The Padded Cells have put out a CD and cassette in the past. This group's sound is kind of hard to describe. Johny Rebel's vocals are sad and aggressive all at once. The lyrics they write cover the wide range of issues that are out there, but are made personal by their own experiences (and those of friends!) With the musical talent this band now posses, I'd say the sky's the limit. Oh yeah, the crowd was duly impressed! Hit 36 was next. I thought they were decent. It seemed to me they were heavily influenced by blues. Their music was good but could maybe use a little more work. Like most bands, I wouldn't mind seeing them again though. Does this group have any vinyl out? The next band is Portland Oregon's own M99. First off I have to apologize to Lyle for not getting

touch with him the next day. I hope everything went alright, I'm sorry. This was the first time I had ever heard of M99. They are a for member group that really cranks out the tunes. If it wasn't for the bars ban from dancing I'm sure everybody would've been kicking up their heels. Strange female vocals and damn good musicianship makes this a band to reckon with. M99 does have vinyl out and if you're smart you'll get it. After M99 played Rob and I had to bail so we missed the rest of the bands. That's all for now.

LOVE BATTERY

NKOTB, Newport Roadhouse Feb. 21 by Mike M Love Battery rocked the hell out of both the Gaslight and Night Moves last July. So needless to say I've been waiting semi-patiently for a full length release and more shows. Finishing up three L.A. area shows with a so called "unannounced" set at the Roadhouse. Yes, they're on Sub Pop, yes, they're from Seattle, yes, they rock and no, they're nothing like Pearl Jam. Really nice guys (Siderite to bass player: thanks again for everything, Jim) with zero attitude and wads o' talent. Which is a hell of a lot than can be said for some.

Arriving late, I missed the opening sets by Black Creep and Flipside artists Dirt Clod Fight. Love Battery went on about 12:45 to an almost capacity crowd of about 140. Showcasing tunes from the new "Dayglo" LP (SP131b) and the older "Between the Eyes" EP originally on Tupelo and licensed by Sub Pop and just re-released by Sub Pop with three new cuts. Get one thing straight, this is no wannabe P.N. band! (That's Post Nirvana, kids!)

A somewhat apprehensive crowd watched, trying to decide if it liked them or not. The answer came a couple of songs in when mayhem, the good kind of course, broke out in front. I've heard of dick bouncers at the Roadhouse, but apparently they had the night off. As nobody bothered anybody, including me. The kids rocked and plenty of one-length hair was flung. My personal highlights being "Easter" and the new title track "Dayglo". Some great cover at the end including Hendrix's "I Don't Live Today" which would have made Ol Jimi sit up and smile. So wake up, shut off your MTV, spend your hard earned ducatets and buy a good album all killer no, well you know how it goes. They're one of the best things America has.

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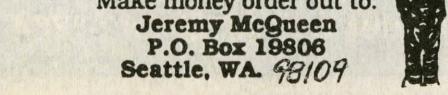
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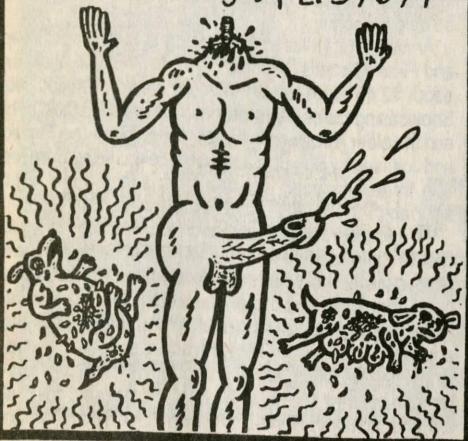
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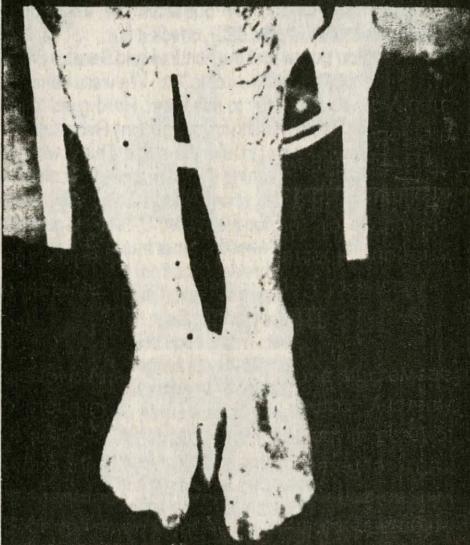
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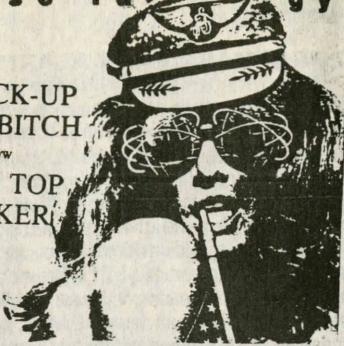
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THE CAKE MIX

Hey, ya purveyors of filth and youse T.V.-addicted brain-washed readers, how's it going? Shit on my mind, shit on my mind, my mind and only my mind. First off, The JABBERJAW, possibly the best club in L.A., has been closed for a while, but will possibly reopen by the time you read this. Gary, the owner and brain behind this great coffee-club all-ages extravaganza, is extremely optimistic that live music will again fill "the halls" in a short time. However, he has had to make changes in the structure of the building to appease the BULLSHIT LAWS that the wonderful Los Angeles Fire Marshal tells Gary he must follow: less occupancy, doors opening differently, etc. This has caused Gary a great financial burden and a lot of unnecessary stress. I believe that a benefit is in store for the contributions that JABBERJAW and Gary have done for the Underground community. For FUCK'S Sake, he got NIRVANA to play a show there last Summer. It's time that we gave to Gary what he has given to us. Let's start. Bands? To reach Gary for booking, please call (213) 732-3463 after 7 PM California time..

Ok, there's a great new record store/label in L.A. which kicks my fuckin' ass -PIECE OF MIND. The store is run by Kenny (ex-DIE HAPPY drummer/percussionist) who is one of the nicest persons that I've ever met and features both new stuff (domestic and imports) and rare items (out of print, etc.) with the emphasis on 7-inch singles (which is not a dying format, you fucking dicks!). He is working towards putting out a JABBERJAW compilation with some L.A. and some out of town bands on a series of 7-inch singles (which will eventually be collected in a box set and a CD encompassing the whole series). So, watch out for that. To reach PIECE OF MIND, call (310) 399-8297. The address is 2431C Main Street Santa Monica, Ca. 90405. Give them your support. (Oh, it's located behind the Ben & Jerry's in the shopping mall).

For out of town or in town bands that need a place to play, there's a new cool place called THE SIXTH DIMENSION. Nathan is the cool dude behind this and he needs more bands for shows. No alcohol or drugs, but it's all ages and it's a great atmosphere with no noise hassles from neighbors or complaints. His "hotline" number is (818)-222-4754 extension 3825. Leave a message and keep supporting the scene.

Bands that people should know about....

Well, first off, HEAD played another excellent show at Hully Gully Studios recently. They are set to record their debut album on Bomp Records and will be out, hopefully, by summer. In the meanwhile, any interested inquires should write to HEAD 6345 Kester #204 Van Nuys, Ca. 91411. SPLENDORHEAD is another cool band that should be getting more attention. They have an album on CFY Records called "MIRTH" which was

released in 1989 and also a new six-song E.P. on cassette entitled "DOGBUTT". These guys are excellent musicians who play some pretty whacked-out stuff. To reach these guys for booking or tapes, call Dave at (818) 766-6397. HOLE played their best show ever at the Whiskey on February 11. They did three new songs and encored with an incredible cover of THE VELVET UNDERGROUND's "Pale Blue Eyes" which, Courtney says, is more of a cover of PATTI SMITH's version of the song. Good luck to Jill, their bass player, who has moved on to other projects. TRASH CAN SCHOOL, this issue's cover stars, are set to release an album on Sympathy For the Record Industry in April. The CD will include the two previous Sympathy singles and, I predict, will be a great success for them. Their recent live

shows (at Bogarts in Long Beach and The Soft Machine in Little Tokyo) were fucking amazing. I swear...Andy's gonna wear out that SUN RA shirt one day! L7 are due to release their third album on Slash Records in April and, sources say, it's a monster. Happy recovery to Suzy, who suffered a fractured cheekbone during the filming of a video for the album. The FUCK BOYZ played an incredibly powerful set at the Cocoanut Teaser. The boyz wore their birthday suits during the end of the set, which included a satire/cover of NIRVANA's "Territorial Pissings" whilst Becky, Gina and Theo of the LUNACHICKS watched in amazement. THE

LUNACHICKS were the band of the week in L.A. They played the Pro-choice benefit, Raji's and the Teaser and I nearly passed out in a drunken stupor at the latter club during the end of their set. Thanks to TRASHHEAD, KATZ, and MARK of THE DEAD EDS for taking me outside.

Before I go back to listening to THE KNACK, I want to thank both Anthony Robbins and Tom Vu for keeping alive the idea that it's easy to brainwash millions with a couple of low-bias cassettes. Hopefully, they'll both see the errors of their ways, drop acid and pitch simulated baseball games in the back corners of their minds.

The RUDIMENTARY PENI article has been pushed back until I can come up with some more concrete information on this mysterious "band". So far, I've come up with a SOUNDS interview (without Nick Blinko, though) from 1989. Rumor has it that Jon and Grant recorded an unreleased E.P. with STEVE ALBINI in 1989. Is this true? Does anybody know? Any body have photos of them playing live? Tapes? Please contact CAKE at the Flipside P.O. Box with any information on RUDIMENTARY PENI. Thanks.

"Til next time, "Light my candles/In a daze/Cause I found God." and "God is nothing more than an obsessive lie". (Hey, whoever finds out the origin of both quotes gets a special prize from CAKE. No joke, buddy.)

POOCH'S BOOK REVIEWS

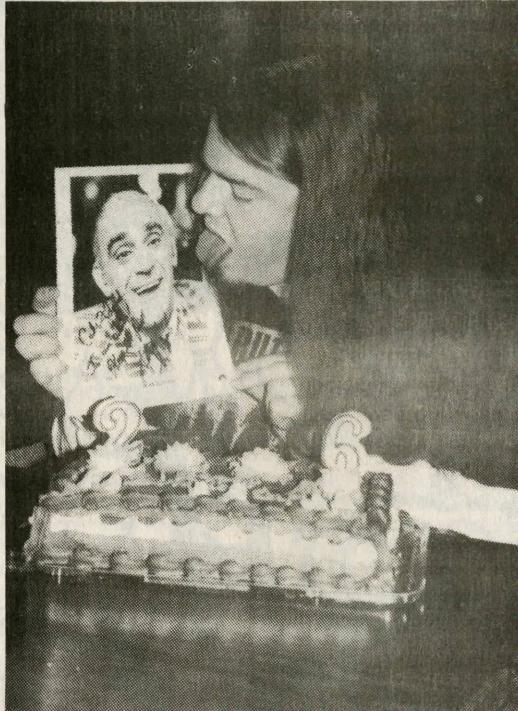
(Ok, I fucked up, there's a record review, too! - Al)

Trouser Press Record Guide (4th ed.)

Ira Robbins

When I composed the review gracing the back of the new edition (credited to Flipside-thanks Ira), I raved about how the prior "Guide" had satisfied a need to chronicle the output of the "real underground." The mainstream audience/artists were represented by the many Billboard and Rolling Stone books. The indie heros and major label low-priority acts screamed for the verbal validation which Trouser Press could not only satisfy, but fully understand. It took on a feeling of a critical, and emotional labor of love.

The new edition, with its inclusion of Neil Young, George Clinton, Tom Waits, etc., and expanded rap/hip-hop selections, ventures more into traditional territory. This is fine, even essential; however, the omission of Mott, Joan Jett, or the lesser-known Moberlys and Rubber City Rebels, not only distills some of the important regional aspects, but historical content as well from the book's initial intent. It almost makes the purchase of the wonderful third edition a must. Diversification and change are inherent in the genre, but replacing The Vapors with Vanilla Ice is not what I call progressive. Still, it remains the best, and most widely read, compendium for the alternative rock music fan. Any book which considers R. Meltzer a "genius," and makes the keen observation "who stole the Del Lord's hyphen?", shouldn't be dismissed as conventional. Not yet, at least. - POOCH (Collier Books)



THE CLASH

"Clash On Broadway" box set CD

This is tough. If you don't have the Clash's first album, or "London Calling", you're not into rock'n roll. Period. So, I guess this box is for those who crave more than just the hits that "The Story Of The Clash, Vol. 1" offered, but can't afford to purchase their entire output. The major tunes are present on this three c.d./ 62 song set. It also contains two booklets of all-essential lyrics and liner notes by Misters Kaye and Bangs (including inside stories and full U.S. and U.K. discography).

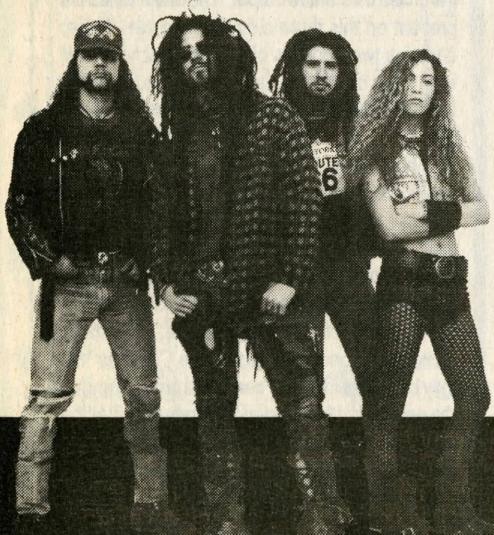
Arranged chronologically, this package places English b-sides and unreleased tracks and demos, alongside the selections we've all come to know and love. No other band at the time (or since) has come as close at perfecting the art of pop cultural cross-pollination with such intelligence and power. For a taste, check out the live version of "Lightning Strikes." All those zealots who once proclaimed the Clash as "the only band that matters" can stand proud knowing (as proved by this tremendous release) that the passion of these "bullshit detectors" hasn't diminished one decibel. I still can't take it off of my player. -POOCH (Epic)

White Zombie

LA SEXORCISTO:
DEVIL MUSIC VOL 1



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BLAST'N FREAKS OF
DESTRUCTION.



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GEFFEN

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THE NORTHERN NOISE

by Athena

I've been seeing a lot of ghostly things lately. First, I was driving home from my boyfriend's house late one night and I saw a bloody man on the side of the road. He was standing next to a car which looked alright (it wasn't crushed or crumpled) and I wanted to stop and help, but I was by myself and I couldn't really figure out if maybe he was some crazed mass murderer who had just decapitated the owner of the car or if he was just an escapee from the local chicken-killing slaughter house (this was in Petaluma, the poultry capital of the world). The second ghostly thing happened about a week later. I was driving behind a truck on a really foggy night when all of a sudden it's tail lights went out. I slowed down so as not to ram into the back of the truck, but then it just disappeared! The whole point in telling y'all about these ghostly happenings is that I think I've been cursed by the terrible two's. Two ghostly happenings, right? Plus, my dad had to get checked for colon cancer two different times in the past two months, I had two papers due on the same day at school, I need two new tires for my van, and since last issue, I've seen ECONOCHRIST 2 times, the WYNONA RIDERS 2 times, BOMB 2 times, CAPITALIST CASUALTIES 2 times, and SCRIBBLE twice. Not that it's a bad thing seeing these bands all twice, but I wonder...

Around the end of November was where I left off. On the 30th, I was at a party up in Sonoma County where the INSANITY PUPPETS played. I don't know what the deal is with these guys and their drummers, but the guest skins person of the evening was the guy from ENGAGE. I only saw about two songs before they stopped playing which was kinda good since they seemed rather intoxicated and sloppy. But that's what a party's all about, right?! As long as you have fun, it's okay!

On the 6th of December I went to the CITIZEN FISH show at Gilman in Berkeley. I don't remember much since it was awhile ago, and in fact the only band I remember seeing was ECONOCHRIST since I got there late and then didn't stay for CITIZEN FISH. Why is my brain so foggy? It must've been the two whole beers I managed to down.

My friend Holly surprised me with tickets to SNUF on the 12th of December at the Stone in S.F. A "hard-rock" band called LIFE & DEATH opened the show and man, I really felt bad for them because they tried really hard and no one liked them. They even offered a free beer to anyone who would go up to the stage and watch them (it worked, but I heard they didn't kick down afterwards)! It was a case of the wrong style of band on the wrong bill—I'm sure they go over better with their own crowd. An A for effort, definitely. Then a band called STILL played. I don't know where they were from, but they were way mellow-kind of reminded me of something I'd hear on Live 105 or something. Another case of being on the wrong bill. The people who do booking at the Stone are really retarded! Then SNUF!! They played a mix of old and new tunes and were really good, plus Chi Pig had a new hairdo. They didn't play "Better Homes and Gardens" so Holly was kind of bummed, but they rocked anyhow.

Monica and I took the moron brothers to Your Place Too in Oakland the following Wednesday to see if we could catch CITIZENFISH. I nearly fell asleep waiting for GRINCH to set up and play. I wouldn't say it was worth the hour and a half wait, but they're a very good band. ECONOCHRIST, a "professional hardcore band" as their singer put it, were up next and played a great set although the vocals were hard to hear. They were really energetic and had

the crowd going. It was my first time seeing BOMB who were on next and I was way stoked! I've never seen a band like them before, inordinate style-kind of a mix of psychedelia and punk, they made the show for me. Since GRINCH lagged so hard, we went home after BOMB's set without watching CITIZEN FISH.



ECONOCHRIST photo by Monica Taylor

The following night, Piss Boy invited me to go to the Komotion X-mas party. All he had to say was, "BOMB's playing," and I was out the door! They were, needless to say, first-rate.

That weekend, I watched MOTORPSYCHO and ILL REPUTE at Gilman. I really wanted to see the KRUPTED PEASANT FARMERZ who were also on the bill, but I got there too late. Not many people seemed to like MOTORPSYCHO, but me and Mike Stand did. I stuck their bumper sticker in my van and Mike bought one of their T-shirts although I couldn't talk him into getting the one that had "MotorFuckin'Psycho" on the front. Their performance was being taped for a Scarred For Life video. ILL REPUTE also got taped, but their's was for a snow-boarding video. They rocked! Especially "Cherokee Nation".

The next night, my band THE DREAD played at Your Place Too with SLAM AND THE MOTHERFUCKERS and THE UNDERDOGS. The first thing that happened when I climbed out of my van was I met a big greasy man with a low-cut shirt, tinted Elvis-style shades, plenty of gold chains and a big gold pinky ring who claimed to be the manager for SLAM ATM and THE UNDERDOGS. There was also someone there with a gorilla suit on. Maybe they were together? Pinky Ring was nice, but since when do underground bands have cheazy managers, you know? Oh well, I guess it's none of my business. We played, then I watched a little of THE UNDERDOGS set and split.

15 and the almighty WARLOCK PINCHERS played on the 3rd of January. GRINCH did also, but I didn't get there in time to see them. 15 was 15. Someone was throwing what looked like puke on them while they were playing which must've been a bummer for them. I don't like this band very much, but I like their lyrics; I don't know if this is true since I've never talked to anyone in that band, but from what I can tell, it seems like the guy who writes them fell in love and it changed his life. What a refreshing outlook! The WARLOCK PINCHERS' van broke down in Reno so they got to Berkeley with only part of their equipment which resulted in a very low-volume set. High energy, though! One of their singers was raging drunk which resulted in the crowd ripping his clothes off. He had no shame, however, and let it all hang out, including his uncircumcised thang. It was great!

On the 11th was a benefit show at Gilman with local bands. I was really surprised at the number of people that showed up. JOYBUS from Benicia kicked off the event, followed by the B-SIDES who were very "cute" and had ex-

members of the late DANCE HALL CRASHERS. THE WYNONA RIDERS played a hoppin' set next: people were boogie-ing from wall to wall to their tunes. I thought THE DREAD played really good until I heard the tape of the show afterwards-not! They had great crowd response, though, and Stash kicked over his drums, concluding their set. SCHERZO were the headliners for the evening. I hadn't seen them for a very long time and they've sure come a long way since "Crayons"! Go Concord!

The next night, I found myself in Oakland again. SCRIBBLE was first up. Stevie (ex-TOTAL FUCKED) had been bragging to me for days about how good his band is so

naturally I was expecting them to suck, but boy was I wrong! I like their singer's voice a lot, kind of Rollins-ish. ANAL MUCUS, Concord hardcore boys, were up next. Very funny and entertaining. For the life of me, I can't seem to get the name of the next band straight, they were called either SECTION 8 or PROJECT 6, I just can't remember. Anyways, they were ex-members of VERBAL ABUSE although they don't sound anything like V.A., they were good. It got kind of repetitive after awhile, though. I think Stash was the only one who recognized the WHO cover that they did. CAPITALIST CASUALTIES were on next. It was kind of funny, because before they started, the guy standing behind me was all, "Wow, these guys are still around?!" Anyways, I couldnt' hear the vocals at all (the

P.A. at Your Place Too has got to go) which was a bummer, but their GREEN DAY cover and spoken word ("Jack and Jill went up the hill and then she fucked him...") made up for it. TOTAL FUCKED played last. I thought they had broken up when Stevie left the band, but they're still going on. They picked up some new members and are still carrying on the torch of yuckness. I didn't stay to see them, but I heard the power got shut off in the middle of their set.

The following weekend, I went to the Heinz lounge in Oakland. The decor kind of reminded me of a whorehouse, but it was a nice little place, and it's all-ages too! Actually, I think it's 18+, but they didn't seem to really be carding people. I finally got to see the DELIGHTFUL LITTLE NOTHINGS, who are always listed in The List. Let me tell you, they make GREEN DAY look like DISCHARGE! Mike Stand thought they sounded like what the Brady Bunch kids did when they entered that talent contest (remember that one?), but I think Monica summed it up best: they sounded like what a TV sitcom rock band would sound like. THE WYNONA RIDERS played a vivacious set and ended with a Sex Pistols cover-rad! The black bean burrito that I ate before the show was giving me problems so I didn't stay to watch SOME VELVET SIDEWALK.

I saw a killer show at the Phoenix Theatre on the 8th of February. Plus, the List Man was there and you know if he's at a show that it's a good one. SCRIBBLE opened and sounded great-even better than the first time I saw them. DISCREPENCY were on next. I was kind of disappointed at first because I thought that PLUTOCRACY was going to play, but I was wrong. DISCREPENCY, however, didn't disappoint me at all. I'd never seen them before, but I'd sure like to again! SLEEP was on next. This was the first time I'd seen them in a muco long time, and I wasn't sure if they'd be that good as a 3-piece, but they pulled it off just fine. No, more than fine, more like stupefying! But where was the Oz?!. CAPITALIST CASUALTIES sounded mucho excelente on this evening and had us all wondering if they take ballet lessons (they can jump really high). The renowned NEUROSIS played last and put on a great show. They didn't have a violin or oboe as it was rumoured prior to the show, but who needs 'em anyways? All their hard work is really evident in their live performance-even like the keyboards now!

Well, gotta go cuz I'm on my way to see NUISANCE and I love NUISANCE. BLISTER's playing, too. Cool. Free Stuff to:

ATHENA P.O. Box 6545/Concord, CA 94524.

FRISCOZONE

by Gary Indiana.

A PUNKER FROM ABROAD: Met this dude named Boliche (Bo-lee-chay, very good!) through my pal Dan Sites, the famous album artist. Bo' is from Barcelona, Spain, which is in the Catalonia region. He's the drummer in Subterranean Kids and Tropel Nat. SK will have a new album out next January, they're on Overdrive Records, and TN will have a new LP out in December, they're on Semaphore/Momentos Thrashkos records. Whew. He mentioned some other Barcelona bands: Corn Flakes, Anarkotics, Poppins, Accio Directa. He saw Spinal Tap at the Gavin conference with Dan and Barry RKL, though they were funny.

SHITTY GOSSIP: Barry, by the way, was playing with GWAR and is in their film "Phallus in Wonderland" as BALLSACK, JAWS OF DEATH. Didn't know you had it in you, Barry!

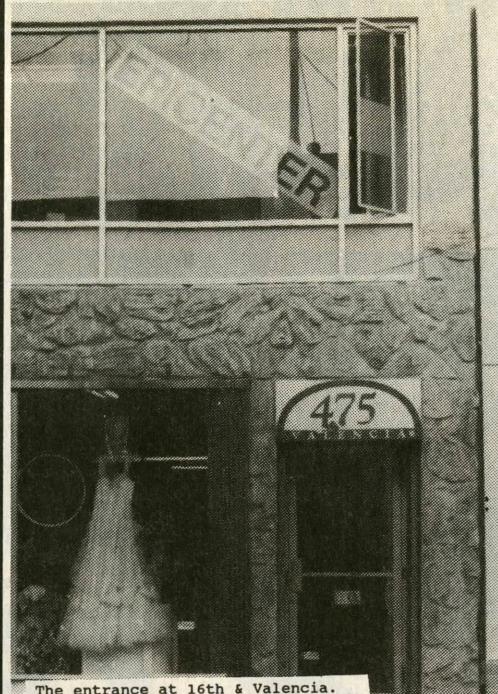
Verbal Abuse has a new album in the can but no label. Scotty sez it's killer. I think Flipside should put it out, don't you, Al? Scotty's jamming with a new band composed of the aforementioned Barry RKL, Andy from VA, Eric from Two Bit Thief, and Ed from Hemi. No name as yet but lock up your daughters.

Ran into Bambi from the Mudwimmin and boy I mean girl are they busy. They have a new single out on L.A.'s Big Dog Records (see review below) and soon will come a 19-song CD titled "Skiz", a word they coined to define their occasional band spats. This stuff was produced by Greg Freeman at Lowdown in S.F., also by Cecil English at Profile up in Vancouver - the same guy who worked a lot with D.O.A. Big Dog, incidentally, is run by Alex "Big Dog" McNichol, ex-Lewd drummer and long-time member of Green On Red.

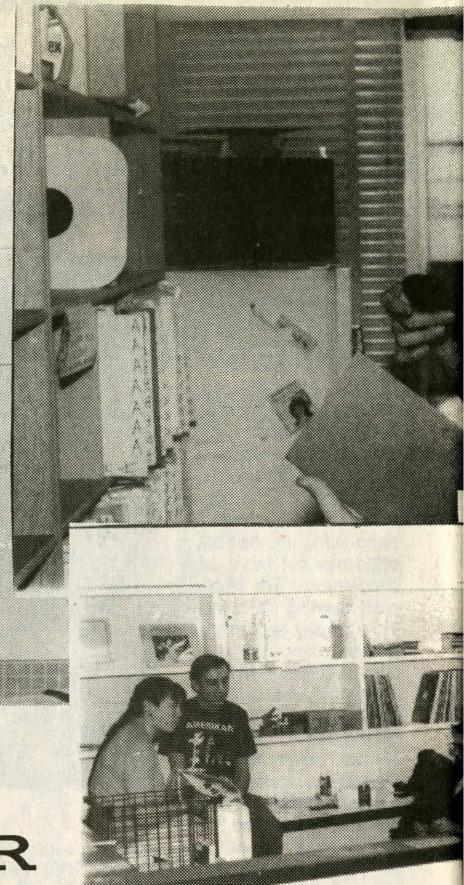
The Mudwimmin have been invited to the Improvisational Music Festival in St. Petersburg, Russia, this June. Bambi just got back from a long vacation in Europe and sez that Eastern Europe is happening! Some hot clubs are: The Bunker in Prague (set up in a bunker below a torn-down Lenin statue, she tells me); Fekete Yuk in Budapest ("The Black Hole"); and the Sleep In in Amsterdam. Spain is also pretty cool right now.

I was also pleasantly surprised to get a package from Pleasant Gehman down in L.A. Pleasant has been a pillar of the Hollywood scene since way back, writing in the L.A. Weekly, running around the state with her bands the Screamin' Sirens (they honored me with an interview back in ish #46) and the Ringling Sisters, booking clubs, generally raising hell. Lately she got hitched to longtime D.O.A. roadie Hutch, started bellydancing, and wrote a cover story (Feb. 7) on Johnette Napolitano of Concrete Blonde for BAM. Plus she's writing poetry and doing spoken word performances. Asamatta fact, she sent me the latest of her several published writings. It's called "BLACK NYLONS", published by Carnival Knowledge Press. I guess you gotta go to one of her readings to get one but do, it's wild stuff man, little bits about crazy drunken Hollywood hookers and drinking in weird bars and strippers and druggies and the Hollywood Post Office and I can't even tell you how much stuff she packs into these little vignettes.

REVENGE OF THE HIPPIES: If you've been reading the newspapers you may have seen something about the big "underground" parties where everyone does "smart drugs" (a bogus new age ripoff I bet), wears freaky clothes, and dances like amped up zombies all night to brain damage disco while bathed in lasers and light show effects. They're all the rage here, you know, now that the cops and the press found out. Actually they're big Ecstasy parties is what it boils down to. Some time ago I met the guy who apparently got this shit started, he was a wacked out coot for sure, maybe he got the idea in England where I also read it's the New In



The entrance at 16th & Valencia.



The Blacklist staff work hard at their

FRISCOZONE INVADES EPICENTER ZONE ! ! !

Founded a while back with the help of those thoughtful folks at Maximum Rock 'n Roll, Epicenter Zone has become a fixture in San Francisco's North Mission. It's a new & used record store, fanzine outlet, and much much more! It caters mainly to you and me, the punk rockers of the world. It's an anarchy collective! Actually they've recently incorporated and it's an actual business, but not run with big profit in mind. It's a service, a cultural center, a place to hang out and find the music or ideas or fun that you're looking for.

And it runs on the energy of those that want to contribute! Meetings are the first Sunday of each month at 7PM. Right now they need library help to keep that service going and growing, or maybe there's something else you could help with. They'd like to expand their hours.

Epicenter makes their space available. They have punk AA meetings Mondays at 8PM. Food Not Bombs meets there monthly. They don't have shows but maybe infrequent small intimate parties.

Lotsa great used records! Cash and Travelers' Checks welcome! They'd like to deal directly with more small labels! Call them at (415) 431-2725. Fax is 431-0425. Be there or be square.

Thing, I dunno. Anyway it's all recycled hippie new age garbage and I won't have anything to do with it, no. Just say NO to hippie trends.

REVIEWS BODACIOUS REVIEWS: Reviews were by committee this time, that being myself, Barry RKL, his German girlfriend Nicole, and Boliche D'Espana.

GOD AND TEXAS/PAIN TEENS

"1066" b/w "Bondage" 7"

GOD AND TEXAS side:

BARRY: Blistering sonic attack with Cookie Monster meets Stooges produced by Oscar the Grouch!

BOLICHE: Nice but nothing new.

NICOLE: Cool, energetic.

GI: It's a full frontal assault, kids.

PAIN TEENS side:

BARRY: The Buttholes with guest singers. Sounds nice backwards.

BOLICHE: Evil industrial metal.

NICOLE: Nothing new.

GI: Very tape-y.

RAVE RECORDS, PO Box 410209, San Francisco, CA 94141.

MUDWIMMIN

"Have A Good Time" b/w "For ?!?" 7"

BARRY: Cool drumming. Can't say much for the guitar.



They lack a good chorus. Even the Buttholes have a chorus.

Nicole: Hard to say. I like it but I don't know why. It's good.

Boliche: When girls play, they put more feeling into it than guys.

GI: COOL RED VINYL! Authentic slice of those very pagan wimmins, you could do human sacrifice to this on the solstice but don't.

BIG DOG PO Box 2545, Los Angeles, CA 90078.

ROGUE CHEDDAR

"Mountain Rotor Wash" cassette

Barry: Nothing to shake your dick at. Cheesy. Pretty

good musicians tho. Raunch wave wannabe Firehouse. Boliche: Not really good.

Nicole: They play good but so what.

GI: Suburban 90s New Wave from the Santa Barbara zone. Catchy tunes and a promising local band but it don't rock my liver.

6666 Sueno Rd. #B, Isla Vista, CA 93117

THANKS TO: KUSF for the program guide and for, among other extravaganzas, the cool "Jive Radio" show with the old KSAN DJs Feb. 16. THE LIST (PO Box 2451, Richmond, CA 94802). The List knows all, tells all, does all, promos all. One interesting insert is **The Protocols of Zine**, which is an inter-zine contact sheet,

list of places/zines/scenes you can be involved in, and more. Ashton, 1827 Haight St. #23, San Francisco CA 94117-2711. Also, the List is getting fat so send the man a long size envelope and a buck for two issues to cover postage.

No shows this time, may have seen one or two but can't remember, I've been sick with the goddamn flu for weeks! I'm also into hanging out with my girlfriend, which I would rather do than anything else, even seeing punk bands. OOOHH but **Stiff Little Fingers** are coming!!!

Gary Indiana
PO Box 881343
SF CA 94188.

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58. HOLY ROLLERS 'Fabuley' + (C)
57. NATION OF ULYSSES '13-Point Program' +* (C)
56. HIGH-BACK CHAIRS 'Of Two Minds' +* (C)
55. SHUDDER TO THINK No. 54 & 'Ten Spot' (E)
54. SHUDDER TO THINK 'Funeral at the Movies' + (B)
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52. JAWBOX 'Grippe' +* (C)
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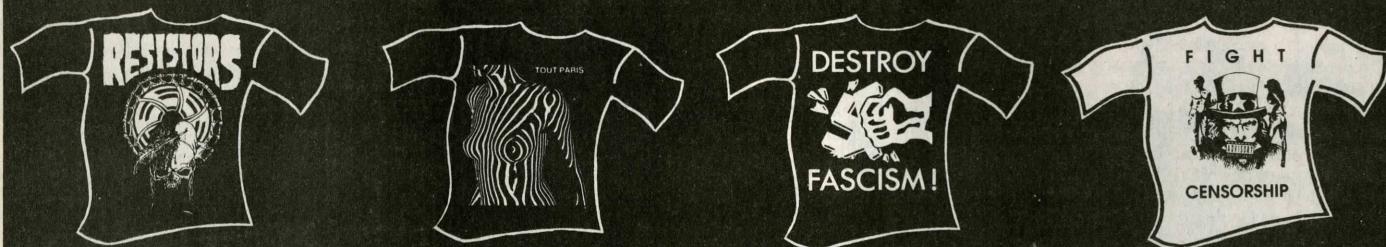
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SAN DIEGO

by Ted (keeping the tradition of three letter names)

Lots of stuff to talk about and since this has been turned into a column, and not just a letter like last issue, I'll make more of a conscious effort to get more complete information rather than reciting shit from memory. Ready? Here we go:

Max, the last bassist for the **Holy Love Snakes** (who does not appear on the album), has left the band and moved to D.C. The **Holy Love Snakes** have gone through four bassists in their career, each one miles above the last. Needless to say, Max was one of the best bass players in San Diego. Playing a sixstring bass, he had people talking about his playing hours after a show. Although it seems very unlikely anything is going to happen with the band, the rest of the guys Dan (vocals), Roy (drummer), and Devon (guitarist extraordinaire) have taken back their first bassist, Pete, and are still playing as the **Holy Love Snakes**. I don't know if they have any shows coming up, but they will not be playing any of their old songs and will be leaning more towards a three chord rock sort of thing with none of that funky disco shit they were doing towards the end of Max's reign.

In addition, Devon is now concentrating on a new band going by the name of **Creedle**. This group includes Tim from the **Pulldowns** (who released a fair album on **Vinyl Communications** about 3-4 years ago) on bass and **Daddy Long Legs**' last drummer Dion. They are currently looking for a singer, last I heard. This project will be playing music a lot harder than the **Holy Love Snakes**, described second hand to me as a cross between Mr. Bungle and Bad Brains. They plan to record first before gigging around town.

Speaking of **Daddy Long Legs**

Legs, the fuckers have broken up. Fucking pisses me off when a great band doesn't believe in themselves enough and decide to call it quits. I don't know the whole story behind the breakup, but they've been together awhile and I assume the just gave up, probably tired of waiting for something to happen. Always playing many benefit gigs, and always putting on a great show, these guys were one of San Diego's best bands, with a sound all their own. It's a shame that they didn't put anything official out (just tapes here and there), because they were one of San Diego's most original bands and could've been extremely successful if they stuck it out a little bit longer and tried a little bit harder. If you see any of them walking down your street, give them shit.

Miniature (or a **Miniature**, whatever the fuck you want to call them) just came back recently from a tour of the West Coast and Canada. All reports say that things went great. Hopefully they made some new fans.

Rocket from the Crypt are beginning to have people take notice of them. They got not one, not two, but three seven inches coming out in the near future, including a Sub Pop single of the month in June or around that time. Looks like I'm going to have to renew my subscription! The other two 7"s are on Pusmon (with a Pushead cover) and another label whose name escapes me at this moment (from overseas, I believe). The last two should be out really soon, so be sure to pick them up.

That coffee house that I was talking about last issue is called **Chabalaba**, and is located on 16th and C streets in downtown San Diego. Their phone # is (619) 234-2226, in case anyone cares. They usually have nightly shows, almost, if not, always free. This gives a good opportunity for kids of all ages to check out bands that usually play 21 and up clubs. **Rocket from the Crypt**, **Drip Tank**, and **Fishwife** are regulars here.

• Did anyone see:

Olivelawn and the **Lazy Cowgirls** at Raji's on Jan 4th? Olivelawn was in top form, opening with a raging cover of "Depression", closing with Ronnie from the **Muffs** helping sing ZZ Top's "Heard it on the X", and playing a slew of originals in between including their new hit song on Teriyaki Asthma vol VI "I'm a Dick and I'm going to Kill Myself" (or something like that). Their first good show in the LA area (that I knew of), the crowd went apeshit. Let's hope to see them again up here. Oh yeah, the Cowgirls were great also, but had a lot of monitor problems. Their new stuff sounds great and I'm looking forward to a new album later this year.



DRIVE LIKE JEHU - photo Al

Drip Tank played Al's Bar on Jan 8th with **Paper Tulips** and **Black Angel's Death Song**. Not their best Al's Bar show, but they still ripped the place up. **Black Angel's Death Song** was pretty impressive, reminding me a little of Mudhoney.

The next night we had **Drive Like Jehu** play with **Victim's Family** at the Coop on the campus of UCLA. Unfortunately I was watching **The Simpsons**, and by the time I raced down there, **Drive Like Jehu** was taking down their equipment. **Victim's Family** was good and really talented, but I got tired of them in the middle of their set.

Friday, Jan 10th, the **DLJ** and **VF** played Al's Bar. This was the very first time I saw **Drive Like Jehu** play a really good set where I could actually see them. Usually there's a hundred or so people bouncing around while the band is crunched up on a small stage or floor, and it's next to impossible to see anything. They looked high and mighty, tearing up the joint. Fucking cool.

The next week at the Casbah (2812 Kettner Bl, San Diego, 619 294-9033), it was **Drive Like Jehu**, **Fishwife**, and a band called **Ghetto Scheist**. This show sold out almost too early. Luckily I was one of the last people in. **Ghetto Scheist** was an angry kick ass in-yo-face hard rock band that was pretty good. Lotsa hair swinging around, but they kicked some butt. I'll have to check them out again. I understand they have a 7" out on Scheming Intelligentsia Records (3025 Plaza Bl, National City, 91950). This was both **Fishwife** and **Drive Like Jehu**'s first San Diego show in many moons. The lead singer of **Fishwife**, Ryan, had been out of commission for about six months from a pretty serious motorcycle accident. This was only my second time seeing them (I think), and their was a sixties theme to their show. All the members were wearing tie dyes and various things such as bra burnings took place on stage. Ryan was in manic form tonight, one moment looking very bored, singing with hands in pockets, and the next

moment jumping like a maniac with his pants off. Good set. A very drunk **Drive Like Jehu** were up next, feeling pretty good. They played the best I've ever heard them play, unfortunately it was almost impossible to see anything with everyone flipping about. Get drunk more often, you guys!

The next day (Jan 18th) was insane. Too much for one day. Unfortunately I had to pick and choose, and was bummed that I had to miss the **Dwarves** once again. They played Winter's (5880 El Cajon Blvd, San Diego, 619 582-1814) and I'm told there was a pretty good crowd on hand to see them. The shows that made me miss the **Dwarves** were at the Che Cafe (UCSD, 619 534-2311; ask for Bob for booking) and the Casbah. Both completely sold out. First up, I went to see **Crankshaft**, **Drip Tank** and **Drive Like Jehu** at the Che. Some other bands played, but I forgot to write them down. The only one I saw was **Drip Tank**, as they opened up their set with an artsy fartsy feedback song that had a surprise finish. Hope to see that again. They played

great, with lots of slamming and headbanging (!) going on in the audience. Not as good as the first time I saw them as a four piece at this place. At that show (last March ?), singer/guitarist Joel got busted for drinking in public. Their best shows are always the fucked up ones, and this one had Joel rolling around on the ground, when not playing in the pit, screaming about cops every other verse. Anyways, after **Drip Tank**, it was getting late so I rushed down to the Casbah to see the **Muffs** and the **Lazy Cowgirls**. **Hunger Farm**, a local band with an album out somewhere, opened the show, but I missed them. The much-loved **Cowgirls** played next, and had the crowd dancing in the aisles. People are always dancing up front, but it's rare to see people just going off all over the whole club. The **Muffs** roared next, and I couldn't believe my eyes! I got a peek out the open door once,

and people were dancing in the fucking streets!!! Fuck, this band is going to be huge. I know I say this every time I see them, but this was the best show I've seen them do yet!

January 31st was my first time at Chubaluba. I'm not too hip on the coffee house scene, but this place is the coolest coffee house I've been to. Free show, lots of people, and **Drip Tank**! Missed the opening band as I went to a bar down the street to have a few drinks. When we got back, it was time for **Drip Tank**. They had the amps crackling, guitars cranked, and broken strings. Their set mostly was requests from the audience and they even did their cover of "Apple Jacks", which is a pretty rare event these days. They are just so fucking fun to watch and I don't think I'll ever tire of seeing them. Tonight they were falling all over each other, dropping mikes, and just having a good time. Along with **Olivelawn** at Raji's, and the **Muffs** at the Casbah, one of the best (of many) shows I've seen this month.

Stayed down the next night in San Diego to see **Miniature** and **Sub Society** at the Texas Teahouse. **Miniature** played a good set to a packed house and their new stuff sounds really good. Their split 7" with **Drip Tank** should be out now. Everyone left to go to the Casbah to see **Rocket from the Crypt**, but since I haven't seen **Sub Society** in a year or so, I decided to stick around. They've been around for a while, at least a 3 years, and have a new 7" out on **Vinyl Communications**. Musically, they're sounding these days like a cross between Bad Brains and All. The lead singer, Stimy, is sounding better and better, and the band has some really good new songs. I think they're doing another tour of the West Coast, so be on the lookout for them.

I also got a chance to check out **Hard Times** on February 7th. A former billiard tavern now putting on shows (619 696-9966, ask for John Hogan or Steve Grace for booking), this

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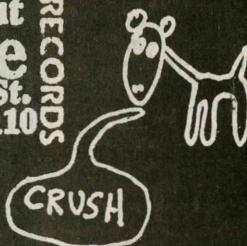
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place has many pool tables, video games, and lots of space. It's 18 and up, beer for those over 21 (or with fake ID's) and located at 1106 Broadway, in downtown San Diego. The atmosphere is more of a hangout place than where one would go to see bands, since the stage and where you see the bands is off to one side, but it's cool. This night had **Crankshaft**, **Drive like Jehu**, and **Olivelawn** play. Chris from Milestone's new band also played (something Cabesa), but I missed them. This was my first time seeing or hearing **Crankshaft** who have a 7" out somewhere. I was really impressed. Another band to write on the ever increasing list of good San Diego bands. They're a three piece who kindof sounded like **Fugazi** with incredibly loud, grungy guitars. Drive Like Jehu

was up next and they were pretty good. A few people left before **Olivelawn** came on, but they didn't miss much. Olivelawn didn't seem to be too into it tonight, and the sound wasn't too good. A word to the wise: watch out for these guys if you're up front. I lost a few drops of beer when Johnny kicked Mike, the lead singer right on top of me. There hasn't been too many times that I didn't want to beat the shit out of them while seeing them, but I keep coming back for more. Still well worth the 6 bucks it cost to get in.

Of course it's probably impossible to list all of the good San Diego bands in one column, which is probably why Al wants me to keep this up. I did get a lot of response from last issue, including a letter from a guy in Austin Texas who goes by the

name of Bones. He puts out a zine called **Spiderworks** (609 E. 38th St., Austin TX 78705) and seems to know his San Diego shit. He mentioned two bands that I forgot to mention, probably due to the fact that I've never seen them. They are **Converter** who sound like a cross between Samiam and Jawbreaker, who have a 7" coming out soon on **Missing Records** and **Short Lived**, who sound a little like SNFU who have a 7" called "Victory Garden" on the same label. Thanks for the info, Bones, and next issue I plan to concentrate on new bands I haven't seen or heard yet so I can see what else is out there and so this doesn't get too boring with me talking about the same bands month after month!

Thanks - **Ted**

O.C. PEACE PUNKS

by Jae

Hello, this is Jae again from O.C. PEACE PUNKS fanzine. The scene here in Southern California has been really active lately. There's been a lot of gigs, gatherings, picnics, demonstrations, and parties with live bands playing. There's also a lot of new anarchist punk bands popping up these days, from the Los Angeles area to Orange County. Our biggest event was a benefit show at Hart Park in Orange with **Dogma Mundista**, **Total Chaos** and a few other political punk bands. It was a free show but people brought canned food and cloth to donate to the Navajo Indians of Big Mountain. We had about a dozen groups like **Chaos Revolution**, **Provisional L.A. Anarchist Network** and **Veterans Peace Action**, set up tables to distribute literature. Around noon, there were about 300 people there. The media came and did interviews and such. Later on, when **Total Chaos** was on stage talking about racism, the police came up on stage and pulled the plug on the power, and a confrontation followed between the police and the crowd. The police started to make arrests for no reason, so the crowd set about chasing them away, throwing rocks and bottles. About 50 riot squad officers came with batons and chased the crowd away. A few of our friends got arrested, and are still going through legal hassles. Scott from **Food Not Bombs** was being held for \$10,000 bail. He is charged with assault with a deadly weapon on a police officer, assault and battery on a police officer, failure to disperse, and participation in a riot. The police say that he threw a table at them. Anyway, the next day the mainstream media covered the story and interviewed both sides; The police, and the people at the park. For more information about this or a copy of the video tape, write to: **World Wide Music Union** POB 2246, Anaheim CA 92814. WWMU is a music union that fights censorship and pay-to-play clubs. They put out a monthly newsletter, and help out metal, rock, reggae or any other alternative bands. If your band is touring, get in touch with them. Call their 24-hour hotline for upcoming events: (714)647-2307.

The Anti-Club in L.A. has been holding a lot of hardcore gigs too. When **Total Chaos**, **Dogma Mundista** and **Corrupted Ideals** played, they sold the place out. The door price is fair and they don't have any bouncers. If your band is touring and looking for a place to play, their address is: Anti Club 4658 Melrose, Hollywood.

Resist and Exist have been playing live a lot, but their latest gig was a total disaster. **Resist and Exist**, the **Officials** and a few other bands were supposed to play at the El Tropico Club in Downtown L.A. But the po-

lice came and broke it up because it was an all ages club, and they were serving alcohol. More than 100 people didn't get their money back. Someone from El Tropico said they'll let us put on a free show someday (don't know if that's true).

In the L.A. area, there's cool political punk bands like:



Unity Picnic photo by Jae

Dogma Mundista, **Golpe De Estado** and **Empirismo**. They all sing in Spanish, too. Caesar, from Dogma Mundista, is starting an independent record label to put out a compilation. One of the guys from **Glycine Max** is playing for them now. Their address is: POB 943, Reseda, CA 91335.

Media Children broke up and the members went to two different bands: **Autonomy** and **Litmus Green**. Autonomy does some acting onstage, with scripts; their messages deal with racism, the apartheid system in South Africa, feminism...

The second Sunday of every month, **Food Not Bombs** serves big vegetarian meals to about 150 homeless people in Long Beach. We need more volunteers to help us serve food and wash the dishes. If interested call (310)433-0937.

There's been a couple of anti-hunting protests here. Two

of them were in front of the Anaheim Convention Center. We held up signs that said, "Hunters are cowards," "Teach your children to respect nature, not destroy it," etc. I can't understand how anyone can hide behind bushes and shoot defenseless animals, like deer, which are unable to protect themselves. If you want information on upcoming anti-hunting direct actions, write to: **Hunt Saboteurs**, POB 2102 Anaheim, Ca. 92814.

Also, I want to take the time to explain who we are, and what goals we've reached for, for those of you who have never heard of us. We're a group of friends working for social change. We've been around since the mid-80's, under many names; **Faction of Mercy** and **O.C. Peace Punks**, among others. We sponsor benefit shows and unity picnics, hold meetings, have vegetarian potlucks, organize demonstrations, and distribute cassettes, records and fanzines. Our goals include keeping the alternative scene alive, alerting people to important issues and working for a better tomorrow. We're a small group, but we're interested in meeting others with similar interests and goals. Major issues we focus on include animal rights, an end to the arms race, racial equality, sexual equality, nonviolence, poverty, homelessness and capitalist/government oppression. The list is endless. We're open-minded, and don't want to restrict our activities to the anarchist/punk scene. If you have similar goals, we want to work with you. We want to organize benefit shows with different types of bands, like reggae, industrial, rap, or any other music with a positive message. We want to be in a position to put on monthly shows and support local bands. Every show would have three local punk bands and two others of some other type. Our ultimate goal is to get a warehouse space where we can open up an alternative youth club (similar to Epicenter or Gilman Street). This would be a place for bands to practice and to have shows, where people could meet, hang out, have a record store, library, dance club with a DJ etc.

A few useful addresses:

United Anarchist Front POB 1115, Whittier CA 90609 (puts out newsletters, fliers and protests).

Mass Media POB 2692 Costa Mesa, CA 92626 (independent political record distribution, fanzine "Time To Unite")

Jae POB 6188, Fullerton CA 92634 (send SASE, please).

AUTONOMY playing live at Hart Park in Orange photo by Jae



STF'S STUFF

RELOCATED TO THE PACIFIC NORTHWEST!

Well, I made it to Washington. I even have a Washington drivers license now, but they still won't let me go to collage for the Washingtonian price. Here are some shows I caught. It's heading towards the end of February as I write this intro, and as you can see I haven't done much this month. Well most of my complaints and comments etc are included in my reviews...I don't know why I even thought I should do this intro. But I got you to read it anyway!

January 7th Syble, Steel Wool, The Putters at The Vogue \$6.00

Well I looked in The Rocket for some shows, I didn't know what to expect. All of a sudden there's this show that just says Sub-Pop showcase... "It won't suck...really" they promise, so I went. One thing I've noticed about Seattle is that there's not a twenty page guest list. In fact, all I had to do to get a discount is show my Flipside card. Wow. In LA they want your drivers license, fingerprints, a copy of your recent work, and your editors phone number in case they maybe have an opening. This place was pretty cool. Medium size stage, clean bathrooms (anyone that's ever been to Al's bar will appreciate this), slam area, and a bar. Now the bar is the weird thing about Washington. You see in order to serve beer and wine you either have to have entertainment or lots of food. Try to find any kind of hard liquor and your out of luck. (Needless to say, one of the first things I did in Washington was to run down to the local Federally Regulated Liquor store and stocked up!!) Well I got to the club way early so I was glad they served beer in the pitcher size. As the club started to fill up, I got the impression that everyone knew everyone there, and I was the outcast. Carrying a camera and taking pictures of bands I don't even know didn't help this black sheep atmosphere. The first band was up, their name was The Putters. Of course I didn't know any of the band names

cuz the ad just said Sub-Pop showcase, so I lean over and ask this blonde chick next to me... "Hey, what's the name of this band?" Response: The Washington Huskies! What a fucking bitch. Now I know I was the

outcast. Neverfuck with a 95 lb weakling filled with a half gallon of beer. I asked again "Really... what's the NAME of the band?"... "Are you sure?" So much for The Putters if that IS their real name. As for the band, they just thought they were too good. I thought they were too popish. The drummer was a cool guy though. Next up was Steel

Wool. This band really blew me away. Nice fast paced good grunge edge attitude. I took lots of photos which all turned out a bit blurry though I suppose my eyes thought everything was in focus. I don't remember much about their performance, so I set it in my mind to see them again. (see next review) The third band is called Syble. I was told they were good, but I didn't think so. I had the impression this was one of those I know everyone bands. Popular because they have lots of friends, or their just really cool people, or they've been in cool bands before. Everyone there seemed to know them and really enjoy them... while I was back at the bar. They do have vinyl out on M/T records

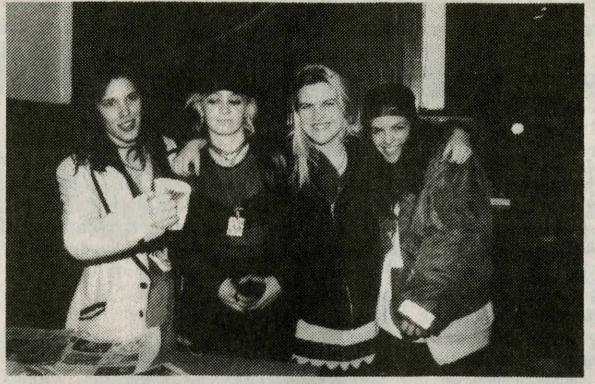
(POB 12034 Seattle, Wa 98102 \$3.50), but I don't know if its a single or what. The last band up was two guys, guitars, and lots of noise distortion stuff. I didn't get their name though, but I got the impression that the main point to all this was to clear out the club... which is basically what happened. Well time to pee and then hit the road. While on the john I heard a familiar voice. Yep.. I actually knew someone at this show... I wasn't an outcast after all. Courtney Love showed up with boyfriend Kurt (Nirvana)... It's kinda weird how this sorta sounds like a gossip column now. I wonder if it's just the MTV crap or are people just people no matter what.... think about it. Anyway they were on their way to NY to do the MTV and SNL stuff... rock stars... hummm... recognition is great, but MTV?

January 11, 1992 Zip Gun, Steel Wool, Alcohol Funny Car at The OK Hotel \$6.00

This show got started before I could find the club. So far The Ok Hotel is my favorite spot. Its location is cool... under some kind of freeway pass (I don't know what they actually call it), and right on the shoreline. When you walk in you

get the feel of being in a cafe in San Fran., but as you cruise into the back they actually have a large stage and plenty of ample slammable floor room. The best thing about this place besides the great bookings, good food, kick back atmosphere (no cops yet!), low door prices (compared to LA), is the all ages thing. The shows are actually a lot more fun with the "you can't touch me, I'm under age" theme. The down side of this all ages thing is the fact that you can't have kids and alcohol so they ace the alcohol. (Now I can't blame my blurry photos on

the booze). Tonight I got lost again. You see Washington is fucked as far as street names. Anything is possible if it contains numbers with add on directions. For example: 1st Ave., 1st Ave. East, 1st Ave South East...and on and on. Now most of the time the directions don't always mean the directions. They just needed something



7 Year Bitch; Stefanie, Selene, Elizabeth, Valerie
- photo by Stf

they didn't have already so they add on another West Street, West Ave. Blah blah... Fuck if I'll ever get it right. So I went out and bought a Thomas Guide... The ultimate map book (or so they say). It seems that since Seattle has so many streets with #'s for names that they just decided to not list actual address blocks (you know block 100, 200, 300...) Well all this leads up to the point where I walk into The Ok Hotel about 2 hrs late with steam piping out of my ears. Alcohol Funny Car already played, and I've never seen them before so I really

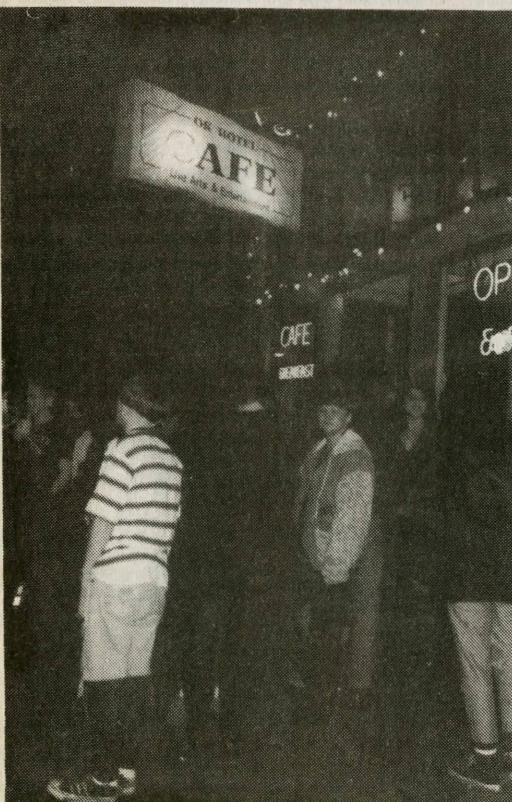
nothing to say other than I know I've heard the name before. Steel Wool was finishing up their set and showing off their freshly screened t-Shirts. I once again really liked this bands determined look, strong hard tightness, and actual enjoyment of just being able to play their music. The song that stuck in my brain the most was a sing a long called "Ape". Well Zip Gun was up next. They pulled off some early punk UK style pop. All done before, but fun for the all age atmosphere. After picking up my new T-shirt (\$10. ok price for front and back print.) I was on my way out the door. Now my second dilemma of the night... how the fuck do I get home.

January 24, 1992 Poison Idea, The Gits, The Fumes at The Ok Hotel

At the last minute I found out that Jerry had broken his leg at a New Years Eve bash, and that this show was canceled. I did want to mention the show however because of this band called The Gits. It seems they have the town talking... whenever I talk to anyone they always say... "Ok, you've seen all the sights in The Pacific Northwest... But have you seen The Gits?" All I ever get is that their a great and exceptionally fun band!!! It's only a mater of time before I get the viewing scoop on my own.

January 25, 1992 Babes in Toyland, Flop, 7 Year Bitch at The Ok Hotel \$10.00

I have to admit for an unemployed newly North West-



erner I have been extremely lazy. I am writing this review about three weeks after I've gone to the show. All I really remember is trying to convince Vance (my boyfriend) that Babes In Toyland are much better live than on their CD, and praying that they would be. Well I don't know if the first band we actually saw was named Flop, but that's what it said in the Rocket, anyway the first band was bluesy / backhome... snore band. I enjoyed my sugar coffee and watched Kat run around talking to all the "Biggies" that showed up. I don't really know if they were a "Biggie" or not... it was just all that stuff Martin McMartin always says Al does. "Networking" I was still watching and sipping when I snapped right into my caffeine convulsion and got up to see what all the commotion was in the back room. Wow!! This band is really good. On the drum set is painted 7 Year Bitch with one of those chrome mud flap women as the main symbol. Just as soon as I snapped two lousy photos, the lead singer says "Thank you..Goodnight!" My head just did a Bugs Bunny sucker trick... except my vision was of a large piece of cat shit. The crowd went wild for Babes In Toyland. Stage dives right and left. I got on the stage just in time to look like that's where I was supposed to be. It was a nice screaming, long and extremely sweaty set... filled with old and new stuff. Somewhere in the transition from live to recorded material the intensity this band can create gets lost. Even now when I listen to the tracks at home I must remember the times that I've seen them. I don't know if this has anything to do with the producing or it can be fixed at all I just know that if you buy a Babes In Toyland release your not getting your money's worth till you see them live. I managed to snag a set list to top off my collection. And Vance really liked them... of course live you couldn't tell what the lyrics were about!

January 31, 1992 Benefit for Lillith's Revenge with Ovarian Trolley, 7 Year Bitch, These Worms, Mia Zapata at the Ok Hotel \$5.00

Mostly I came to this show to catch up with 7 Year Bitch. I didn't know it was an all female thing, but as it turned out I ended up having to pay... because this was a benefit. I didn't matter to me I just wanted to see some



Kat, Babes In Toylands - photo Stf

good bands. It ended up being a benefit show for women. I really couldn't figure out if it was for lesbians, feminists... blah blah blah. All I really got out of it was that it was women supporting women. Big fucking deal, where did my money go!? I have pride in myself as a woman. I stand up for my beliefs, and yeah sometimes

(most times) I fuck it all up. But I have never seen any person degrade my life so much as to support anything that only benefits certain types of people. I could be wrong... but lets get on with my second week with this show. All over the place was these flyers that showed sexy women in sexy lingerie bending over and stuff... you know. Well next to that was some kind of crap about what the typical man says. "Doggie style, mercenary position...etc" Who gives a fuck. Did my money go for them to make these stupid flyers about things no one could understand?? Well onto the bands. These Worms were up first. Boring. I guess they could be ok if they just could all play together. I didn't understand one word the singer sang (I think she was too busy Madonna Vogue posing for everyone), just a lot of long moaning notes. The attraction in this band is the all female gag. Next up was 7 Year Bitch. Expecting an L7 hard and heavy punch I was instead hit with that same down to earth homeliness that makes the punk in the rock so much fun. 7 Year Bitch are straight forward and up lifting showing everyone that male or female sharp, tight, and direct is the key to a slamable audience. I bought their new 7in, but haven't had the pleasure of listening to it yet. (My needle busted in the move.) The single's got three songs "Lorna", "No Fuckin' War", "You Smell Lonely" and is on deep purple vinyl, a Face The Music and Rathouse combo deal. (write FTM PO Box 1812 Olympia, Wa 98507) Rumor has it that there looking at a three album deal with C/Z records. Personally I think a three album deal is too long...these guy's will skyrocket. Well after 7 Year Bitch played they introduced me to this bar around the corner and needless to say I didn't make it back for the rest of the show. I heard Mia Zapata (from The Gitz, I think!) couldn't make it, and as I was headed back to the car I did get a glimpse of Ovarian Trolley. Two girl one on drums the other one singing, and one guy playing guitar. They were really really good!! They're probably semi-famous people that I've never heard of...but I'm sure after this sit's stuff I will!

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SMELL of TEEN SPIRIT

GUEST COLUMN

• By Dr. Janice Lester

INTRODUCTION

Few people would disagree that the roots of the world's peacepunk subculture came from the British punk band, Crass, and its monumental record label, Crass. And it is a true that fourteen years later, many of the movement's teenage adherents still preach and attempt to practice the Thoreau-like ideals of non-violence, veganism, freedom and individuality. In a world full of violence and ugliness, the desire to live in a utopian society is quite understandable. What is puzzling to me and many others who study the life-styles of these young crusaders are the real reasons behind three pervasive congruities; underlying similarities that are found in peacepunk groups as far removed from San Jose as Finland, Germany and Italy:

1. *The music.* While a similar intellectual outlook within a political movement is not unusual, the fact that 99.9% of these followers inexplicably tend to listen to the same kind of music is. The unwavering tendencies for extreme left wing people to listen (almost exclusively) to break-neck, badly played grungecore with horrendously guttural vocalists who shriek, shout and bellow their lyrics to the world have baffled sociologists around the globe. Sociologists suggest that this is similar to the connection of acid + tie dye = Grateful Dead. Scientists began laboratory testing in which 18 volunteer subjects were forced to listen to Rudimentary Peni for 16 continuous hours a day. Conclusive results of these tests are still pending.

2. *The clothing.* The group Crass have mentioned in their lyrics a disdain for uniforms, badges and followers. However, it is extremely easy to spot peacepunks (even from a vast distance) because of the uniform that most have elected to wear: Leather or denim jackets with the anti-war badge "Crass" on the sleeve, hair jelled out into 12" long

spikes, numerous ear and/or nose rings, combat boots, etc... For a group stressing the individual over the state and creativity over the mundane, it is amazing how few of these followers have ever bothered to look in a mirror. 3. *The smell.* Face it, it is much easier to smell a peacepunk coming your way before you actually have a chance to view one. Complaints have been registered from all over Europe, Asia and North America because all over the world, peacepunks have displayed an uncanny and unexplainable aversion to bathing. Coincidence or design? Scientific communities all over the state have tackled this intriguing question with enormous differences of opinion. Researchers rarely take a neutral stand about this topic and many observers feel that an unpleasant undercurrent of violence is building between them over what the scientific community's "official" cause of this problem should be. This controversy will be the topic of discussion for today.

THE CONFLICT

The most popular theory among scientists (Group A) about the phenomenon of peacepunk smell is that peacepunks avoid bathing simply because the use of bar soap constitutes a tacit approval and acceptance of laboratory testing on live animals. However, several groups have come forward to dispute this idea.

One small group of renegade researchers (Group B) from the University of California at Berkeley have concluded that this theory is purely circumstantial and carries no solid proof. Group B states as evidence for their argument that in the past several years, a few cosmetic companies have bowed to public pressure and ceased testing their products on live animals. One cosmetic company, in fact, even exists solely as an alternative to animal-based or animal-tested products. Therefore, the group concludes, bar soap cannot be the disruptive element. They contend that since veganism is a philosophical and moral choice, the preservation of all life extends to *saving the living microorganisms* that cause the bodily odor of humans. Dr. Anne Mulhall, head of the investigation said, "Peacepunks realize that ALL life is special, whether it be a human child, a pre-animate cell, even the leaf of a radish. I've known peace punks who have survived by eating shale!". Mulhall's chief assistant, Dr. Miranda Jones, indignantly remarked, "Smells have feelings, too."

Dr. Theodore Haskins at Columbia is skeptical about this theory. His argument against the life-preservation idea are his observations of

when looking for the cause of this little discussed phenomenon

peacepunks voluntarily consuming vast amounts of dangerous tobacco and marijuana smoke. "This joke about not using soap because of animal testing is !#&% preposterous! I have personally interviewed hundreds of peacepunks and the ones who are fool enough to smoke are fully aware of the testing that tobacco companies do on dogs, cats and yes, on *doze widdle bunnee wabbits!*" He scoffed at the work of Mulhall and Jones, "What do those bitches know?! They're nothing but a bunch of goddam sluts!" Haskins' work is currently in suspension while the FBI conducts an investigation on behalf of the National Organization of Women.

One body of scientists (Group C) have taken more of a sociological approach to the question. This group, from the psycho-sociology department at Stanford University, states that the peacepunk odor occurs as a protestation of mainstream society's preoccupation with cleanliness. Since the term "Cleanliness is next to Godliness" is a axiom practiced by more politically moderate (and often devoutly religious) citizens of the first world, peace punks tend to advertise their anarchism and agnosticism/atheism by *promoting the exact opposite*. To put it bluntly; bathing = fascism, therefore, body odor = anarchy (Given $-a = -b$ and $x = y$, then $-a + x = -b + y$). Assistant researcher Dr. Simon Van Gelder simply said, "This is a way any child can piss off even the most jaded of parents." Dr. Elizabeth Dehner and Dr. Mark Piper of the Fuller Theological Seminary, while not part of the Stanford study, further supported the Rebellion Theory by issuing this public statement, "Many revolutionaries adopt as a statement some characteristic of a political movement. In this case, a group of revolutionaries have adopted a characteristic of a BOWEL movement."

While not as outspoken as the previous groups, one small band of researchers (Group D) have been quietly making psychological breakthroughs on this aromatic mystery. Dr. Roger Korby and his assistants at the Massachusetts Institute Of Technology recently published an essay in a psychiatric journal entitled, The Peace Punk of Chula Vista: Case Study of the Peppylepew Syndrome. In this paper, Dr. Korby writes, "...and while the condition first manifested itself in the back of a musical band's touring van, it (the affliction) showed a disturbing tendency to multiply and spread symptoms to intimate acquaintances. Trapped inside an enclosed vehicle with several other peacepunks for 10 or 12 hours at a time have had an adverse effect on the subject's nasal perceptions and he subsequently became

unable to distinguish between the odors emanating from his own body and the smells of his surrounding environments. The subject never came to the self-realization that his aromatic presence became offensive to other living beings." In short, he BECAME his smell.

Last month, renown British pacifist Edith Keeler (Group E) issued a brief statement on this matter from her New York home, "Smells are relative. Body odor is as wonderful and American as apple pie. People who are offended by the ripening human body are out of touch with nature." Ms. Keeler was killed in an automobile accident before her body of work was completed.

The most remote theory about this worldwide peace punk/odor fixation comes from a small group of new age enthusiasts from Botany Bay, California. A group calling itself The Gary Seven Association (Group F) scoffs at the above mentioned theories as "amateurish" and have postulated for years that the presence of these fetid fellows constitutes actual proof of the existence of aliens and UFO's. Gary Seven's secretary, Ms. Roberta Lincoln, recently sent me a letter about this after she had heard of my studies. She writes, "...Space aliens have infiltrated and existed within the human populations of earth for many years now. They're here, studying us, watching us, waiting. They are shapechangers who are quite adept at altering their appearance so they can blend in with homo sapiens. The only thing they could NOT change was their odor. You see, these aliens have no olfactory senses. They come from a planet where there are no smells. Therefore, they do not even realize that they smell bad! Those hair spikes? That's not hair, that's antennae! I mean, if they were not actually aliens, how can you explain their music? No human being could actually listen to that stuff!!!"

Clearly, the reason behind this link between peacepunks and rancid body odor is still an enigma. Six different theories have surfaced with no apparent resolution. In December 12, 1991, representatives from all six camps came to head at the seventh annual "The Scent of Anarchy" convention in Portland, Oregon to answer this burning question once and for all.

THE RESOLUTION

Master of Ceremonies for the convention was none other than Tim Yohannon, editor and publisher of monthly peacepunk journal, Maximum Rock-n-Roll. Mr. Yohannon was elected by all participating groups to decide the method of contention and then judge which theory merited the highest consideration. The

competition? Mr. Yohannon decided that all six groups (Dead Ms. Keeler's position was substituted by close friends and colleagues) would have a round-robin tournament of Risk and the top two finishers would duke it out in a decisive game of five-on-five basketball.

In the opening round-robin series, The Gary Sevens (Group F) and the Rank Rebellion (Group C) easily outmuscled Groups A, B, D and F for the championship appearance, played as a postgame after a Trailblazers-Spurs meeting. In this final game, The Rank Rebellion became the overwhelming favorite after Gary Seven's team captain and star center, Tamoon, left an earlier Risk game with a brain injury. The 'Rebellion led throughout the first half and stopped play with a 35-30 halftime advantage. The Gary Sevens, however, always held the game within reach with their 9 of 10 record at the free throw line and their excellent defensive play that kept the Rank Rebellion to a low 35% field goal percentage. Midway through the fourth quarter, the 'Rebellion's star guard, Matthew Decker, blocked a shot from forward Lokai, sacrificing his life in the process. That brought the rejuvenated Gary Sevens back into the game as they completed a 14-2 run that won the game handily 70-61.

Winning coach Cyrano Jones was elated at his Gary Seven's victory, "We were down, but we came back. We were destined to win because the truth was behind us. The aliens will be unmasked! No one will laugh at us anymore." Rank Rebellion coach and team captain Christopher Pike simply replied, "I guess we were wrong."

CONCLUSION

While these different camps have called a momentary cease-fire in their investigations, it has become clear that the old ideas about the peacepunk/body odor link have a tenuous hold on the minds of today's scientific community. Peace punks the world over continue to spread their attitude and aroma freely, while new (and confusing) information about them is coming in at an alarming rate. So quickly, in fact, that these ideas can change the scope of the studies almost daily. On top of that, the frightening possibility exists that these research groups will no longer look to non-violent, jockish means to settle their vast differences. Is there an answer? Can this be the beginning of war?

- Dr. J. Lester

SHANESHITE

BOOKS

Some of you may be familiar with Tim Gassen's band. The Overcoat, known as the Marshmallow Overcoat up until their most recent release on **Dionysus Records** "Three Chords and A Cloud Of Dust". Tim also kicked off the 60's garage/psych radio show on the same Tucson station I wrote about last column (KXCI). He called himself **Randy Love** and the show was the **Flower Hour**. Tim also does the sporadically published "Psychedelicatessen" zine (also the name of the current garage radio show DJ'd by Tim's protege Efram the Walrus aka **Lord Elvis Presley**.) Now Tim has written and gotten published a book that is a mini-encyclopedia of garage and psych bands of the 80's heavily influenced by those styles at their peaks in the 60's. The book is **Echoes In Time: The Garage And Psychedelic Music Explosion 1980 - 1990**.

This book is a must for collector scum and any fans of 60's or 80's music. As can be expected, Tim is quite knowledgeable about his subject, and he is quite honest in admitting his work is highly opinionated; in a minute I'm going to get my tuppence worth in on some opinions I differ with -- but first I want to make quite clear this is an essential book, and one that will probably see numerous editions. Tim is already working on the second -- a welcomes input, but input he doesn't have of bands he is already aware of, and music w/info on bands he hasn't mentioned at all in the book cuz he didn't know about 'em. So if you are/were in a band that you know is (was) inspired by mid 60's rock then you owe it to yourself to touch base with Tim.

That said, my biggest problem with Tim's overview is my grudge against an overly purist zealoty. I can forgive him slagging **Boys From Nowhere** since he tells the reader **Mick Divvins**, BFN mainman, slagged Tim's band to him over the phone not knowing he was talking to a member, no doubt Tim was using his Randy Love nom de plume while getting an interview for his zine. I can even forgive him for lumping one of my all-time favorite bands, Australia's **Scientists**, into a section where he tells us he won't be bothering detailing info on bands who have made it relatively big and/or sold out even if they recognizably fit into the stuff he wrote the book about. First of all the Scientists were never a totally 60's oriented garage band -- starting out as a '72 Dolls/77 Buzzcocks type thing. Second of all they

were never commercially successful, not even down under. And third of all they never sold out and remained over everyone's heads 'til the end. Witness their "Human Jukebox" EP that lost them more fans than it gained them for its uncompromising weirdness. The only reason I can think of for that inclusion in a list more properly belonging to the psych-influenced new wave bands of the late 70's (Echo, XTC, Cope's Tear-drop Explodes) and today's psych-tinged "light" acidhouse bands (Stone Roses, Inspiral Carpets) is that the Sub Pop label brought out a retrospective by them recently (recommended!) and as you can bet Sub Pop is not real popular with 60's purists since they're thought of as helping resurrect the next decade in music. To be fair, Tim doesn't rag on **Billy Childish** who also became Sub Pop product on a few

of his hundred or so releases.

But getting back to what I really want to bitch about -- what I'm really inclined to argue about is the attitude that the Detroit proto-punk sound was already too metal to qualify as true garage punk. I certainly agree with Tim that the **Miracle Workers** were one of the finest of the bands of the 80's to emulate and build upon the 60's garage sound. What I won't accept is that their late 80's and on leaning towards a punkier MC5/Stooges thing was somehow a betrayal. A point at which true garage connoisseurs can begin to ignore them. Similarly **The Chesterfield Kings** (who happen to be the group in the photo on the cover of "Echoes In Time" and thus are somewhere on the sidebar of this column for you to gander at) who also are one of the greatest American bands of the 80's doing the garage thing by both my and Tim's estimation are indicated to have embarrassed themselves by going harder rock and donning some glam trappings Dolls' style (tattoos, whatever).

To me there is a brilliant continuity in rock -- with stuff from all eras and genres being found to be worthy of being dubbed "punk" or described as "intense" - from wild 50's rockabilly (or the even earlier R&B of the late

40's) up to the noisecore post-pigfuckers of today. What I'm getting at is that there is an extremely thick and ambiguous dividing line between the snotty primitive punk of mid-60's garage and the slightly later snottiness of what we can call the Detroit sound.

A real big for instance is going to tie right in with the fanzines I'll be spotlighting later, and an associated musical rant -- so hang in there and let's consider the case of **Radio Birdman**. I was lucky enough to hear an in studio interview with **Rob Younger**, singer and songwriter of Radio Birdman, way back in '78 when he was on a speaking tour promoting the American release of the "Radios Appear" LP on **Sire Records** (during the spate of punk-new wave releases on that label from the Ramones and Blondie to both the Saints and Radio Birdman from Oz) (And, also-by-the-way, this interview was conducted on KPFK late on a Saturday night, not only before **Andrea Enthal's 12 O'Clock Rock Show** in that slot, but also prior to **R. Meltzer's** seminal **Hepcats From Hell** show that preceded hers. So I guess that makes **Captain Midnight's** show even doubly seminal, though nothing topped that first acquaintance for me with radio Birdman I might mention that the shit **Devo** just released as "Hardcore Devo", their '74-'76 shit, was also played long into the night when they guested on his show back when their first LP came out). Ok, where were we? Ah yes! I was telling you how damned emphatic Younger was that his band was not influenced by the Sex Pistols and the '77 Brit Punk explosion, but by the American punk bands of the mid-60's. He named **The Standells**, the **Music Machine**, the **Sonics**, **Shadows of Knight**, the **Seeds** on ad infinitum as his influences. And to get to my point, these are all the groups that the bands in Tim's book are mostly heavily influenced by (except for the ones like **Rain Parade** and **Plasticland** and the more trippy psych groups) -- yet Radio Birdman didn't get a single mention. This bothers me, as does the fact that in the 80's

the strongest scene in the world supporting the garage sound was based in Australia and this is never really explicitly mentioned. Tim mentions a couple of the most "perfect" copyist bands like **The Stems**, but the bulk, like Radio Birdman, must just have too much proto-metal Motor City

burn burn burn intensity.

So that's my gripe. Tim won't mind you writing him letters to bitch and complain -- he's cool that way. But I'm sure what he'd really like to get in the mail would be info on and music from bands that do fit right into his purist ideals on garage and psych -- that kind of stuff will almost assuredly find its way into the next edition.

The book is published in England by **Borderline Productions** who have other books on the same groovy topics more or less, so if you're really looking to beef up your library you can check for those too. Meanwhile you can order "Echoes In Time" by sending either 10.95 in UK pounds to Borderline Productions, POB 93, Telford, TF1 1UE, England or more handily, 16 American bucks in cash or postal money order (made out to) Tim Gassen, Purple Cactus Productions POB 121, Tucson, AZ 85702.

FANZINES

So this leads right into further discussion by me at you of Rob Younger -- but let me lead into it by telling you about the two zines which both have him on the cover on recent issues (those covers shown here somewhere).

Superdope is down to a half-size zine now. The cover shown is from issue #2 when Jay was still soliciting ads and accepting a deluge of material. To make it more the labor of love it was always intended to be and not a colossal nightmare he cut it in half, but the basic contents of interviews with and reviews of bands Jay really has something to say about (or to) is unchanged.

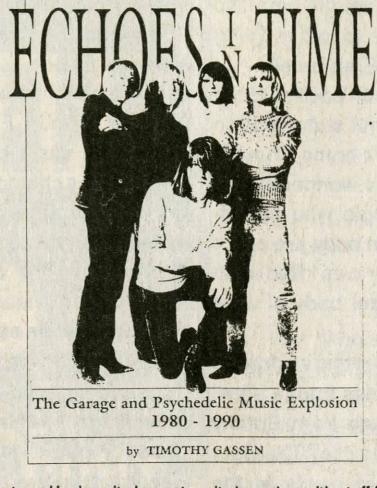
I first ran across editor Jay Hinman when he was a DJ at college radio UCSB. His show was probably the best out of a slew of decent programs (shits on KXLU.) When I got out and I kept bumping into to him at all the **Lazy Cowgirls** shows, of which there were many since we're talking '88 when their original line-up was still going in full force. But it was purely coincidental that I ran across him again as editor of Superdope.

I'd read a regular **Flipside** zine review of his stuff with no editor's name listed, but seeing that in just one issue the zine covered **Radio Birdman**, **Rudolph Grey** (No Wave maestro) and **Boys From Nowhere** (purveyors of my favorite song of '90, their cover of "Rocket To Nowhere"), and looking at the name of the zine, well you know I had to have it. And glad I am to have stumbled into Jay again since as denizen of that Bay Area spot I can find someone whose taste I trust to let me know what is worth it coming from there.

Jay might be a little more tired than me of a couple oft-copped styles, but since he's been out there where he's been oversaturated I can understand it. But I recommended his zine highly not just for his opinions, but for how he expresses them. Jay writes as good as Tim Stegal thinks he does, and a damn-sight better than me as well. Contact Jay with a buck or two at Jay Hinman 520 Frederick St. Box 33, San Francisco CA 94117.

"Noise For Heroes", well perhaps not as wittily written is an even greater repository of information. It reminds me a bit of **Sporadic Drolings**, a zine I used to do stuff for. The similarities being the thickness with so much info being the product of some guys brain, and that the editors liked the same genres -- Motor City, melodic hardcore, old '77 Brit punk, and not much else. The same kind of Aussie Detroit styled garage shit I lamented "Echoes In Time" neglected is the shit that NFH covers best. In fact **Steve Gardner**, Noise For Heroes editor, probably covers that style of Oz bands better than any fanzine out of Australia -- maybe that's an exaggeration, but for sure the best Aussie zine ever, **B-Side**, now tends to watch the development of the post pigfuck stuff ala **King Snake Roost** more than the muscular Detroit stuff.

That feature in Winter 91's issue listing and commenting on 100 7 inches from 76-77 period is invaluable. I'm definitely not one to encourage anyone to spend big bucks collecting, but at least getting to hear the maximal amount of the kind is important, and reading Steve's list you get some ideas of what



NOISE FOR HEROES

music for zeroes

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1991
#20

Rob Younger



SUPERDOPE #2

Summer 1991

TWO DOLLARS



RADIO BIRDMAN

Interview w/ Denis Tek & Angie Pepper

+ RUDOLPH GREY, BOYS FROM NOWHERE
interviews

+ SPIKE IN VAIN, MONSTER MAGNET,
SIMPLY SAUCER, FLIPPER, PRISONSHAKE

to ask some friend to dub for you. Can't say I agree with all of the commentary on where these different old classics actually rate, and amongst the plethora of reviews of current discs there is no question Steve gives short shrift to noisecore or anything remotely industrial or experimental - but he more than makes up for that with international coverage not equalled many places when it comes to searching out the best garage punk in the world.

A zine like **Forced Exposure** covers the arcane end of the spectrum and you just about have to hear for yourself what they're writing about to know if you want to own it (unless you're like me and just want to own all records period!), and most other publications from a punk primer like *Flipside* to a college rock bible like *Alternative Press* have so many different reviewers on the staff that it is hard to rely on the reviews as a buyer's guide -- but *Noise For Heroes* being all reviews by one guy with 90% of them on a certain sound it becomes safe to use it as a source guide.

Send 9 bucks for three issues or (twice that for overseas air orders) to Steve Gardner, 5310 Bragg St., San Diego CA 92122

Now where *Superdope* #2 and *Noise For Heroes* Winter '91 meet

head on is by both having Rob Younger on the cover. As should be apparent from what I've written already, Younger is a God in my Pantheon -- quite simply I say he is the finest male vocalist around bar none. His group Radio Birdman is acknowledged as massive by all who took notice at all. While America was giving us Cheap Trick as a product of all that had gone before, and England was doing a bit better with Ultravox (and I'm using these bands as positive examples, looking at their earliest, strongest albums in the mid 70's) Australia was literally kicking ass with a band that embodied all the traditions of intense rock. Imagine a band that could sound like the Doors or MC5 or have incredible surf guitar breaks built on all the afore-mentioned garage classics and there you have Radio Birdman. Birdman ended up splintering with one of its two ace guitarists, **Chris Masuak**, co-founding the **Hitmen**. Probably the strongest work of Younger's post Birdman combo, **The New Christs**, was when he and Chris were re-united and for all interests the second lineup of the Christs was Younger fronting the Hitmen while it's regular singer recuperated from an accident. Look for an American release called "Detritus" that combines two 7 inchers from this period on one 12 inch. The NHF interview with Younger shows him struggling to keep a new line-up together after the third that did the LP drifted apart as it's success didn't meet expectations. Meanwhile as Younger works a day job he still remains one of the most sought after producers Downunder. I have to agree with his own choice of a favorite disc he worked on, and he has made lots of them, working with both the **Lime Spiders** and **Hardons** in their salad days. But the best disc he produced was "Long Live The New Flesh", a 5 song EP by a band **The Eastern Dark** that never got a chance to record anything else cuz a car wreck ended the mainman's life. That EP is a more perfect pop-punk blend than any I can imagine -- sure "Milo Goes To College" was a great record but what the Eastern Dark do is combine the immediacy of Ramones at their best with the plangency you can hear on a Descendents song like "Dirty Sheets."

All I can say is that Rob Younger rules, and any zine that puts him on the cover rules too. And if you think I'm living in the past or worshipping false idols I tell you to go to the source and check out any and all releases by Radio Birdman and the New Christs. It's great that **Clawhammer** covered an entire Devo LP -- but when are they or someone going to attempt to do justice to Birdman. It's criminal that there hasn't been at least a tribute LP of covers yet considering the slew of these that are around.

OTHER PUBLICATIONS AND SHIT

Here's another tip for collector scum with an eye to getting their money's worth as well as a wide selection of handpicked releases -- check out the **Ajax Catalog**. **Tim Adams** used to do a fanzine called the **Pope**, now he is full-fledged full time into distributing shit that meets his criteria. The catalog functions like a zine too because he starts it out with various musings and reviews of live gigs, and then the commentary with items available are as well thought out and evenhanded as any zines review section. He charges a full \$1.50 less for

that Carducci book that I reviewed a couple of issues back that Forced Exposure's distribution service did -- and seems exceedingly conscientious not just on the size of the mark-up but on giving credit for unavailable items, etc. Lots of exceedingly rare new releases and some on his own Ajax label.

Order the catalog via letter of interest and prepare to buy stuff from **Tim Adams/Ajax Records** POB 805293, Chicago IL 60680-4114 or for immediate consumer satisfaction call or fax (312) 772-4783.

Another must have, this time for tattoo freaks instead of 7" collectors is the Danish magazine **Progress**. They've taken to calling themselves a music magazine as well as a tattoo mag giving each equal billing. They give a lot of space to American bands and interviews them and shows their tattoos. It turns out Harley from the **Cromags** grew up in Denmark til he moved to NYC as a pre-teen, the editors engage him in so much native tongue banter than every line doesn't get transcribed. One of Progress's best points is its use as a contact tool. The most recent issue has centerfold art (a Giger-like painting) and features on his skin art on American artist **Guy Atchinson**. He wants to tour Europe supporting himself by tattooing

and it looks like the spotlight Progress shone on him ought to make that possible. They've got classifieds available and will review any music you send them. I get the impression that they would love to get a wider variety of stuff as long as it is music based on a tattooed lifestyle.

Sending an IMO might be a little cost-ineffective since a lot of places that sell them will charge as much or more than the ten bucks needed for ordering 4 issues of Progress. Might be a good idea to just send them a well concealed 10 buck bill which seems to be a preferred method for payment to them as well. The address is **Progress** Vesterbro 110.1, DK-5000, Odense C. Denmark. What you get for 10 bucks is actually 2 issues and two newsletters -- plus they advertise free t-shirts or various musical formats for subscribing, though these goodies are in limited quantities, first come, first served.

Life takes another twist: I had been trying to get the chapbook that poetess/erotic dancer **Justice Howard** did, and I guess my letter to her that we could make beautiful "spoken word" together (figuratively, not literally or literally) rubbed her nipples the wrong way cuz I never heard a word. But lo and behold a scenestress damsel equally as scrumptious did send me a chapbook (book of verse) she published recently. Yes, **Pleasant Gehman** sent along her newest book **"Black Nylons"**. Now even if I didn't think it was a pretty snazzy collection of words I'd be inclined to write about it anyways just to give myself a chance to talk some Shaneshit, but it turns out that reading "Black Nylons" is almost as good as if I were to get to take a furlough home to L.A. for the weekend -- the next best thing to being there and all that. Of course there is more to Pleasant's writing than just L.A. ambiance galore, there is also that oh-so-female thing that got my glands working like a musky girl on a warm West Hollywood night. My only complaint is that none of the enstocked legs used as graphics in places appear to be Pleasant's own -- for shame!

I don't think there are any L.A. locals that don't know her as one queen of the scene what with her booking Raji's in its heyday, and playing there and everywhere with the world's all time premier all-gal copunk band, **The Screamin' Sirens**. I'm not quite as big of a fan of the **Ringling Sisters**. Pleasant's current band that just might be the one to make her big outside of L.A. since they seem to be getting some label push -- anyways I used to really fantasize about getting to know Pleasant a lot better ever since I read that gossip in an old **Slash** or **Nomad** or something about how one time at the Zero Zero Gallery she pulled paintings off the wall so she could get fucked on top of them. My kind of girl. Then it was only recently in that "Jack On Fire" newsletter for the Gun Club Fanclub that I wrote up here a few issues back that in the course of an interview with Keith Morris he was reminiscing about J.L.

Pierce at the request of the interviewer and remembering a story of the two of them, Keith and Jeffrey, sitting in an old car with Pleasant in between them, and she pulled out a rubber and told them she planned on using it that night, which supposedly caused them both to bail. Doesn't say much for their taste in women or sexual adventure if you ask me. Instead of getting involved trying to manage Inger and the Nymphs, Keith probably would have been better cozying up to Pleasant and letting her manage his band! Hey, I wish them all the best, one thing we can be pretty sure of is that Inger won't luck out like Cortney and score a megabuck boyfriend to share an oilburner with.

If you read, ya might as well be reading something from a lady with a heart, and a tongue to go with it. I'm sure if I prefer the verse in book form of if I'd like to see her rip into and belt out "Your good girl is gonna go bad" like the old days.

Send ducats and stamps to **Pleasant Gehman** c/o Carnaval Knowledge 1967 1/2 N. Beachwood Dr., Hollywood CA. 90028

Lastly and definitely leastly, have you ever wondered what GG Allin would be like if he became a Born-again? I think I found out cuz without a doubt the nuttiest thing I've received since I started this column up again was some propaganda from the **Church Of The New Faith**. They keep you guessing as to just how serious they are but they sure do sound like if you twisted GG in some kind of mystico-religious vision this might be the kind of scatological blasphemy he'd come up with. I wondered for awhile why they chose to send this stuff, I thought maybe it was cuz I'd made their hit list for being a generally hedonistic type, now I tend to think they are just kind of pulling people's legs and figured I'd see the humor. And that I did, their picture of Christ in his dark years has even provided me with some lyrics for a song I'm working on in here. (Sidenote: If there is room AI might have run a flyer of my band's show here back in December - somebody tell me - who were the original Violators? What city were they from? What shit did they release in what years? It's all a moot point now because I've changed the name of my band here to Waste Water in honor of the major vocational training offered here and that we practice in a trailer that holds the Waste Water Management classes on weekends. I'm sure glad I already got my V.T. shit out of the way by learning computers and accounting years back while at Leavenworth.)

Anyways somebody get in touch with CFN if only to help them with their spelling -- and then find out what their plans really are for the "Evil Zombie Schoolchildren". I noticed they were in the last classifieds selling a tape of their zany vitriol. Hate mail and your parents money can be sent to **Church Of New faith** POBox 9152, Virginia Beach, VA 23950

This about wraps it -- I lost my notes for correcting erratum from the last issue suffice to say my column was "tore up" and I hope to submit this one in a new legible format so you out there can read it unsullied as it was a naked Pallas Athena sprung full grown from the brow of Zeus.

Kindly send me printed matter to:

**Shane Williams 73673-012
S.E. Unit, 8901 S. Wilmot Rd.
Tucson AZ 85706**

This includes zines, flyers, photos, letters, etc. But, unfortunately, not vessels of tunage as Ricochet Records recently found out (don't know what you tried to send but thanks all the same). For the time being all I can review is printed matter and whatever I hear on the radio. The main local record store, **Toxic Ranch** (formerly Toxic Shock in Pomona), saw what I had to say about Tucson radio in my last column and reprinted it in a newsletter they're trying to shape into some type of alternative to the Tucson "Weakly." It seems there are some people in town that would like to see an FM college station on the air, and the folks at Toxic Ranch would like to build up some type of write-in campaign to get more fair handed coverage in the regular entertainment Weekly and to start a buzz going to get more happening radio, though I'm sure they agree with me that KXCI is probably the best station in Arizona - it sure would be nice to have one that played the latest slew of releases as the come out though!

Enough, enough, just remember what the old man of the mountains said: "Everything is permitted. Nothing is forbidden."

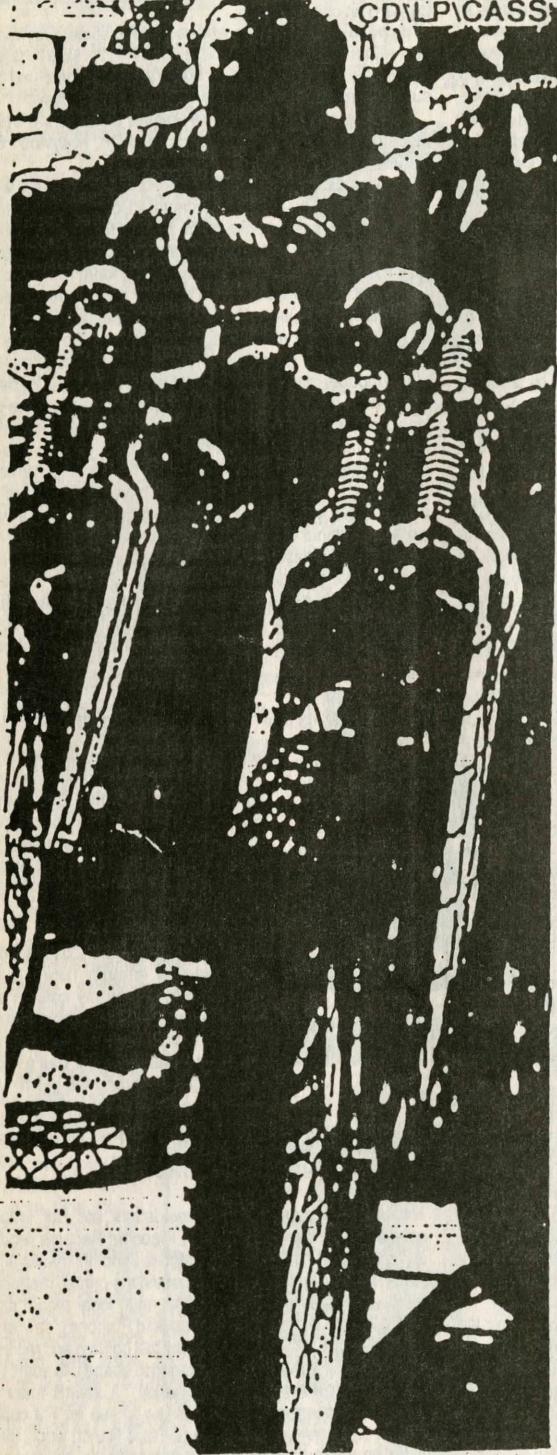


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by pleasant gehman

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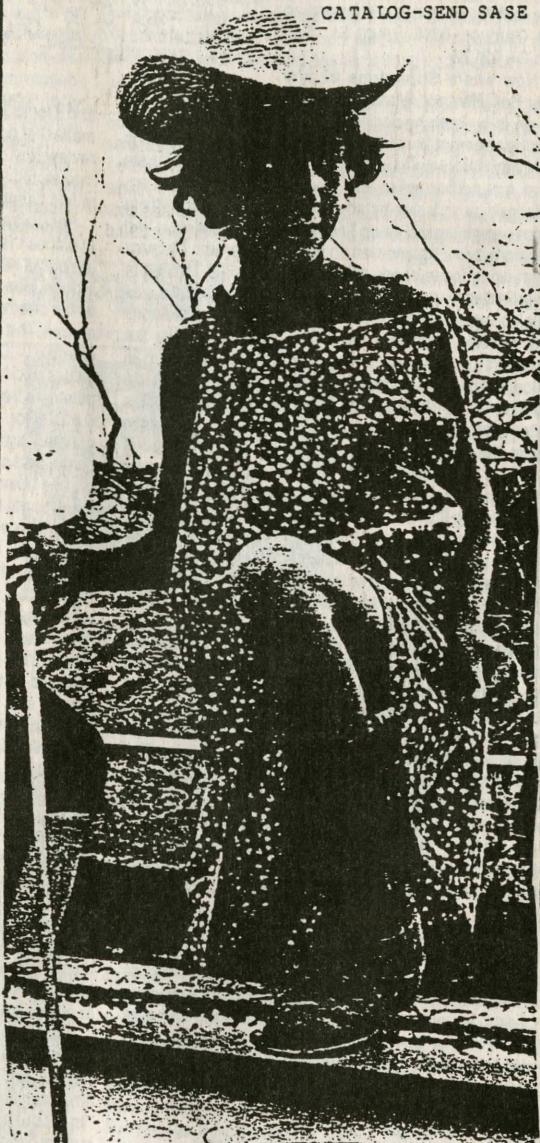
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HEARTS OF DARKNESS

A Triton Pictures Release

Directed by Fax Bahr & George Hickenlooper

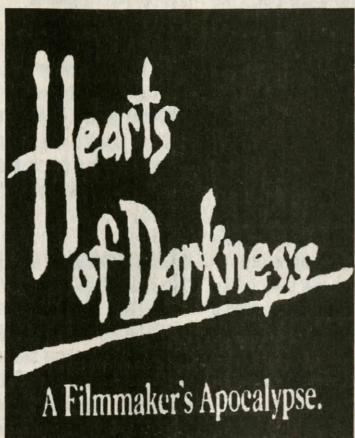
At the Cannes Film Festival in 1979, as he was accepting the Palm d'Or for APOCALYPSE NOW as Best Picture, Francis Ford Coppola was widely quoted as comparing the travails of making the film to the actual Vietnam War. For years, Coppola was castigated for making such a bazaar comparison. Now, with the generous assistance of Coppola's Zoetrope Studio and his wife Eleanor Coppola, directors Fax Bahr and George Hickenlooper have assembled behind-the-scenes footage, interviews, outtakes, and a wealth of Eleanor Coppola's personal observations to chronicle the making of one of the greatest American films. In retrospect, perhaps Coppola wasn't too far off the mark.

What HEARTS OF DARKNESS shows us is that the vision of the artist is ultimately self-destructive. Coppola, riding high on the back to back success of the GODFATHER films, was hailed as Hollywood's Golden Boy; an artiste who was also in touch with the popular masses. When United Artists agreed to fund Coppola's surreal vision of the Vietnam War at a healthy \$20 million dollars in 1976, they were gambling on his ability to make a film that would bring home the grosses and the Oscars, in that order. What they got was three years of misery: 238 days of principal shooting, over two years of post-production, a drugged out, demoralized cast and crew, a budget that skyrocketed towards \$40 million—double the original funding, and Coppola coming as close as any American filmmaker has ever come to committing artistic and physical suicide for the sake of his vision.

The stunning documentary footage, overlaid with reminiscences by the participants, who still haven't entirely gotten over the experience, is a real eye-opener to anyone who thinks they don't suffer for their art in Hollywood. The film's leading roles are inhabited by the best and brightest that Hollywood could offer: Coppola, George Lucas, John Milius, Marlon Brando, Martin Sheen, Dennis Hopper, Robert Duvall. The making of APOCALYPSE NOW was a major turning point in many of their lives. For Coppola, there is the exhilaration of riding the storm and confronting the fear and darkness in his heart. For George Lucas there is the bitterness of watching the film he creatively nurtured to be his artistic statement taken away from him by Coppola. For APOCALYPSE screenwriter John Milius, there is the irrepressible urge to tell his stories, only to see them translated onto the screen by Coppola who destroys the meaning. For Sam Bottoms and Dennis Hopper, there is the hole that is drug addiction made only worse by the complete insanity around them. Then, for Martin Sheen, the utterly defining moment in his life, facing his own death. Watching Sheen nude, intoxicated, suffering an emotional breakdown, and then seconds later a heart attack is gut wrenching. That Coppola was partly responsible is no idle musing. The atmosphere of the real APOCALYPSE NOW mirrored the fictional world they were trying to create; madness, self-destruction, death. Through it all Coppola shoulders the burden of the film. As his lesser, fellow artists drop by the wayside, Coppola wears his suffering like a medal of honor.

The picture ultimately tells us that APOCALYPSE NOW went on to win three Oscars, gross over \$150 million dollars worldwide, and nearly bring down the studio that delivered it. That would have to wait one more year, though, for Michael Cimino to make HEAVEN'S GATE (1980) and destroy United Artists.

The real revelation in HEARTS OF DARKNESS is the depiction of Coppola, as he is today. Before and during APOCALYPSE NOW, he was the artist pushing the boundaries, pushing himself and those around him for the sake of his art. In the wake of APOCALYPSE NOW, after a string of disappointing films, Coppola looks like a man who came to the edge and looked down into the pit for a moment. What he saw there, in himself, no one knows but him. But the man and his work have never quite been the same.



BILL AND TED AND WAYNE AND GARTH WAYNE'S WORLD

A Paramount Pictures Release

Directed by Penelope Spheeris

BILL & TED'S BOGUS JOURNEY

An Orion Pictures Release

Directed by Stephen Herek

WAYNE: Bill, my most excellent comrade, I fear there are strange things afoot at the local cineplex.

BILL: I concur, Ted. It is most triumphantly noxious.

WAYNE: Party on, dudes.

GARTH: Yeah, like party on.

TED: I am Ted 'Theodore' Logan and this is...

BILL: Bill S. Preston, Esquire and we are...

BILL & TED: Wyld Stallyns!!!

(Several extended minutes of air guitar.)

WAYNE: Like, who cares? Where are the babes?

GARTH: Hey, Wayne. Isn't that blond guy 'The Gimp' on MTV?

BILL: Ted, we have been most heinously insulted!

TED: I reserve judgement, Bill. They are nattily dressed.

BILL: Once again, Ted, you have shown me the errors of my ways.

WAYNE: So...our movie's better than yours?

TED: Is not!

GARTH: Is tool

TED: Is not. Doubled!

GARTH: Is tool Is tool! Is tool

TED: Is not. To infinity.

GARTH: Wayne, make him stop!

TED: Blow chunks you little gimp!

WAYNE: Hey! You can't say that. That's our dialogue.

BILL: Well, you should have thought of that before ripping off our EXCELLENT ADVENTURE and BOGUS JOURNEY.

WAYNE: No way!

TED: Yes waay!

GARTH: Wayne, make him stop! I'm gonna hurl!

WAYNE: Alright. In our movie, we hang out with Alice Cooper. Backstage even.

BILL & TED: Whoa!!!

WAYNE: In our movie, we have really fabulous babes, like Tia Carrera.

GARTH: Schwiling!

TED: Well, in our latest movie, BOGUS JOURNEY, available now at your local video store, we get to fight robot doubles of ourselves sent from the future to destroy our musical contribution to world peace.

WAYNE: Well...I guess you guys have us on the technicalities of such intricate plot development....NOT!!!!

BILL: Gentledudes, I fear we are setting a bad example with all this needless bickering...

WAYNE: I think you may be correct, William.

GARTH: Buds?

TED: Buds.

BILL: So, Wayne, tell me. Did you really make out with Madonna on SATURDAY NIGHT LIVE? Or was it just like, a dream sequence?

WAYNE: Let's just say that the Material Girl and I exchanged more than phone numbers.

TED: Did you slip her the tongue?

WAYNE: Dude, I lubed, oiled, and filtered her.

BILL & TED & GARTH: Whoa!!! No waay!!!

WAYNE: Waay.

BILL: Let me shake your hand. This is most unprecedented.

GARTH: Schwiling! Schwiling! Schwiling!

TED: Does he do that a lot?

WAYNE: Yeah, but its worse during full moons. He's in dire need of some living, breathing babeflesh.

TED: We should introduce him to your stepmom Missy, Bill.

BILL: Stop it, Ted.

TED: Bill, remember when you were a freshman and she was a senior and you asked her to the prom?

BILL: Jeez, cut it out.

WAYNE: Anyway, I'd just like to take a moment to say that I truly enjoyed both EXCELLENT ADVENTURE and BOGUS JOURNEY. I found them to be delightfully scintillating comedies reminiscent of the pastoral films of Jean Renoir. Oh, and the reference to Bergman's THE SEVENTH SEAL in BOGUS JOURNEY...Very pithy, very pithy indeed.

BILL: Why thanks, dude. I must say, I also heartily enjoyed WAYNE'S WORLD. The deconstruction of the cinematic fourth wall made me think fondly back to the days of the Hope and Crosby 'Road' movies.

GARTH: I really like Dorothy Lamour in those movies...She's...She's...Schwiling!

Schwiling! Schwiling!

BILL: I think your anemic amigo here, needs some serious psychological counseling.

WAYNE: You may be right.

BILL & TED: Party on, Wayne and Garth!

WAYNE & GARTH: Party on, Bill and Ted!

3 CAR GARAGE

7"

Two weak pop songs about getting dumped by a girl. Probably be on MTV by the end of the month. -Doug
(Prospective, P.O. Box 6425, Minneapolis, MN 55406)

3 FOOT ACID

"Biggest Hits" cassette

Eight songs that really show what Philadelphia IS capable of. This tape contains songs about the "dark side" in all of us. Oh, RAVE... you forgot about these guys when you moved to Seattle! See the interview with PAUL BEARER this issue. -Thom
(c/o Paul Bearer, 816 Carpenter St., Phila, PA 19147)

A.P.P.L.E.

"Disintegrate the Church and State" 4-song 7"

More un-released recordings from these wishful New Yorkers. If there is any hope in our survival as a species (the Human race). This band may be a catalyst in the foundation of it. Musically speaking, there is more of a Velvet Underground influence prevalent especially in "Why Work?", a scathing attack on our corporate rat race. Great lyrics just interject a greater and more powerful accomplishment to whet your fuckin' starving attitudes. Unpretentious. -CAKE

(Broken Rekids P.O. Box 460402 San Francisco, Ca. 94146)

ACT OF FAITH

"Soul of One" 4-song 7"

The most impressive thing about this band is the bass player—best "bass-twanging" I've heard in awhile. Vocalist has character, the rest of it is basic guitar-sustain hardcore. It's ok. -Thom
(Act of Faith, 3711 Fredrica Rd., Duluth, GA 30136)

AFGHAN WHIGS

"Congregation" CD

A new (full) long-awaited third album by these sex-influenced decadents. From the cool album cover to the twelve tunes, the AFGHAN WHIGS are musicians with a capital M. Almost commercial, but not yet too orthodox, the combination is "eruptus maximus" (Nah, not BLUE CHEER, nor SPINAL TAP, boys!) with a bit of jelly beans to sweeten up the taste, jeezus! A cover of "The Temple" from the soundtrack to JESUS CHRIST, SUPERSTAR really liven things up to manical moments that cannot be surpassed. "Miles iz ded" is the untitled bonus track taken from the Cd single.-CAKE
(Sub Pop P.O. Box 20645 Seattle, Wa. 98102)

AFGHAN WHIGS

"Turn on the Water" 3-song CD

The "sick" boys return with a nice, melodic outburst of Neil Youngish energy and stoney J. Mascis-like vocals (If I heard this on the radio, I would swear that gw was a new Dinosaur Jr. cut!) "Don't Forget Me, Alcohol," the chorus on "Miles iz ded" is catchy as hell and the best track on this...-CAKE
(Sub Pop P.O. Box 20645, Seattle, Wa. 98101)

AMERICAN MUSIC CLUB

"Rise" CD

Wannabe REM/Smiths softy dreck. Should be shot. -Pookie
(Alias, Inc., 374 Brannan St., San Francisco, CA 94107)

ANAL BABIES

"Old Whores Don't Giggle Much" 3-song red vinyl 7"

Some punk rock/grunge from weirdo Norwegians. "TFP" is punk while "Zonk 1/Zonk 2" is more like the weird shit that I'm used to hearing from them. The B-side is whacked-out and dangerous times five (I like the bottles breaking/falling effect in "Zonk 1") I would recommend this to those of you in need of a PABLO CRUISE outtake...totally. - CAKE
(Big Ball Records Oscars GT.79 0256 Oslo 2 Norway)

ARMIA

"Legenda" LP

Finally in their third outing they have progressed beyond their two chord thrash. Though slowed down a bit there is still quite a bit of energy generated. Despite the relatively low sound level the album version doesn't suffer the way the cassette version does, but what counts here is the music. Technical points aside there is an impressive range of sounds squeezed into these grooves. The

slower material is either much like Siekiera (their brother band) or is like "Horror Epic" era Exploited stuff. The mid-tempo faster material, most of it quite melodic, are all total mind blowers. The vocals to these songs, in their desperation, are very moving. The guitar track is doubled with the aid of keyboards, which helps thicken their thin sound. They are tossing in things from "left field" by the way of some of their rhythmic selections and the use of a clarinet in a H.C. song. Yes, originality is creeping in....wonderful isn't it. -Katz

(Wifon Rec. Poland)

ASTRO-ZOMBIES

"The Meat Grinder of Our Corruption" 4-song 7"

Perhaps if this band got their shit together—they wouldn't be nearly as good! "OOoh Baby I Miss You" is my favorite cut on the whole thing. Sloppy missed-hooks, a splatter of samples and lots of chemicals that I have since stopped doing because they almost killed me. Intense.-Thom
(The Astro-Zombies Beachhouse Estate, 291 Devoe St., Brooklyn, NY 11211)

AUGUSTA FURNACE

"Rumble Strip" 3-song 7"

"New Blue Rock" rips my head off. These guys are like X-RAY SPEX, THE SHOP ASSISTANTS, BONGWATER and the STOOGES, but yet they are so unlike them at the same time. Pretty strange and eerie band or maybe my copy is a L-I-T-T-L-E off-center. I'd buy this and so will you 'lest Vinnie Barbarino smokes your dope! -CAKE
(Community 3 International 438 Bedford Ave Brooklyn, NY. 11211)

BAD RELIGION

"Atomic Garden" one-sided 7" (etched)

Taken from their forthcoming Epitaph release, here's a taster...Welcome aboard to Bobby on drums (ex-CLAY IDOLS) who is as powerful as Pete Finestone (seeya) was in this classic band. Great song, powerhouse production and energetic. Have these guys really been around for over ten years? -CAKE
(Sympathy For the Record Industry)

BAD RELIGION

"Generator" CD

I love this! I thought that "Against The Grain" was one of the best releases to date by BR, but this one is a definite step forward. I say this after reading many tirades in other zines, etc. about how this band is going nowhere. YOU ARE JUST NOT LISTENING!! Who knows where they might end up, but one thing is for sure: history is being made the whole way. Follow them. Worship them. They can easily be your higher power. -Thom
(Epitaph)

BADTOWN BOYS

"Date With Death" LP

They are back with their powerful punk/HC sound that made their first album and their live performances killer. Raw basic punk riffage carried along at a frenzied pace. You cruise from track to track holding on for dear life the whole way. Great LP -Thrashhead
(Gift Of Life, c/o New Red Archives, 6520 Selma Av., Suite 1305, Hollywood, CA., 90028)

BEARDSLEY

"Diamond" 3-song 7"

A four piece with 3 guys and a girl vocalist. So in-your-face it kind of scared me. Is this band from Japan [yes, I AM stupid!] I fucking love this slaughter-house of punk rock, and you will too if you buy it. -Thom
(Lost & Found Records, Im Moore 8, 3000 Hannover 1, Germany)

BIG CHIEF

"Strange Notes" blue vinyl 1-sided etched 7"

Stoned, buried vocals like Darby would have wanted. Sounds more like if LED ZEPPELIN had covered this. Cool, sketched B-side. Probably the best GERMS cover I've ever heard, even though it sounds nothing like them. It's certainly "dementia of a higher order..." - CAKE
(Sympathy For The Record Industry)

BLACK MARKET BABY

"Baby Takes" CD

TWENTY THREE songs, many never before released in this form, of one of the most influential early 80's punk bands ever to come out of the Washington, DC area. Hell, they were more influential than THAT. This is a classic documentary of a classic band, and is a MUST have. -Thom
(Bitzcore, Reeperbahn 63, D-2000 Hamburg 36, Germany)

BLUNT

"Further" CD

Hey now, here's a band with potential! Should appeal more to Middle America. Very "down home" kind of stuff- but it's catchy and I like the lyrics. The arrangements are worth noting, too. Nice solid release. I look forward to their next. - Thom (Angry Neighbor Records, P.O. Box 66462, Houston, TX 77266-6462)

BONGWATER

"The Big Sell-Out" LP

No, believe me, it's not. Never judge a record by its cover or title (unless you're the BUTTHOLE SURFERS). Another totally twisted outing from the Kramer/Magnuson household of acid-drenched licks. "Celebrity Compass" is LED ZEPPELIN-fixation time by a groupie's point-of-view; "Over the Credit Line" is one of their JEFFERSON AIRPLANE joke toys. A parody of everything that we love/hate with a passion. It's more genius...can they get even better? - CAKE (Shimmy Disc Box 1187 NY, NY 10116)

BROWN CUTS NEIGHBORS

"Broken Down Like A Bean" 8-song 7"

Hanna-Barbara madness-influenced band. Yeah, this is unbelievably strange. There is absolutely no fuckin' sense at all to this record. It makes the BUTTHOLE SURFERS sound like the BEATLES...I mean...Listen to this...and read the twelve page booklet included to finish the confusion. Por que me tienen que molesta con esta muerda! - CAKE

(Brown Cuts Neighbors P.O. Box 847 Schenectady, NY 12301-0847)

BULGE

"Penis Rising" 10"

Grimey metallic punk rock-n-roll that sounds just like a slowed down version of the band PSYCHO. Psycho claim it's not them but I have a sneaking suspicion it is. Except for a previously released track featuring rock god GG and one other, all the other lyrics consist of bad anal and genital JR High humor. Ok, but no boner. -Pookie

(Fudgeworthy, 8 Stevin Dr., Woburn, MA 01801)

BUNNY BRAINS

2 live cassettes

I saw this band at the Metro in Hartford, CT recently and would just like to give you their contact address in case you are interested in finding stuff by them. They sold me these two tapes for \$1 each, but I am sure that they would appreciate some postage money. Each tape they make is different, so just buy 'em in quantity. Beware of low quality, though! These tapes sound like they were dubbed on triple high-speed or something... - Thom (Bunny Brains, 12 Mill Plain Rd., Danbury, CT 06811)

CALAMITY JANE

"Martha Jane Cannary" LP

This band has been in the back of my mind since the release of that 7" awhile back - now a full length LP shows them stronger and louder! I know it's not fair to compare them to Babes In Toyland, but I do get that

kind of feel - and a little in the way of sound - loud, hard, but not necessarily fast, powerful grinding rock. This is a good showing and I won't miss them live next time around. - Al

(SMR Records 11 Salutation Rd., Darlington, Co Durham DL3 8JN UK)

CANDY MACHINE

"History of a Bourgeois Revolution" 4-song 7"

(Comes in a cardboard sleeve that you have to rip open in order to get to the actual record inside) Well, it's "four songs recorded at the Hat Factory" and they're not bad. What, with even the use of a harmonica in "Govt/Satellite" (a ruckus 'hell hath no fury' track). They've got a certain MINUTEMEN influence on the last track, "Humming Clutter" reminiscent of their later years. - CAKE (DeSoto Records P.O. Box 23662 Baltimore, MD. 21203)

CAPTAIN CRUNCH

"Girl at the Zoo" 7"

Five song E.P. This guy has heard the first couple Ramones LP's a few times (a-side), and maybe even that first record by that band, uh, yeah, the Clash ("New Song"). Slow joke ballad closer ended it on a sour note. - Martin McMartin (Short Hare Records, POBox 7768, Santa Cruz CA, 95061-7768)

CARCASS

"Necrotism" LP

On this album we are spared (?) the gruesome medical text photos but the music hasn't toned down a notch. These grindcore bands did finally realize though that 1000 MPH double bass is not the way to get that monster heavy sound. Go back and find Celtic Frost's "Morbid Tales" to get a look at where this sub-category of metal started. - Doug (Earache/Relativity)

CARLOS

4-song red vinyl 7"

Best band name of '92! It's another Patti Smith vocal-influenced rock band. Great groove on "Zora" where the influence is most prevalent. Type of band which would watch out-of-sight reruns of "When Things Were Rotten" from fifth-generation copies taped off a Betamax and locate the scenes with Dick Van Patton in them. Great hand-colored sleeve and cool lyric booklet. - CAKE (Big Rehab Records P.O. Box 1133 San Mateo, Ca. 94403)

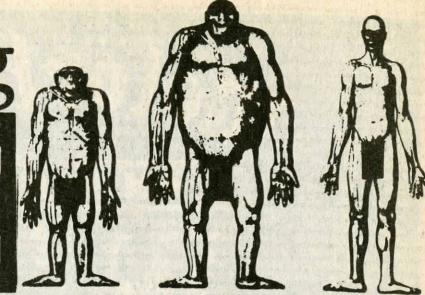
CATHEDRAL

"Forest of Equilibrium" CD

What could be said of Cathedral except that they'll give the sludge metal fan of any gender hard nipples and the slow heavy beating they so justly deserve. Contained here is a dark sinister edge in both the pulverizing chords and strangely interesting lyrics that makes this much more appealing to me than THE MELVINS. Major thanks to Jennifer at Relativity for giving me a copy on CD cuz I had just about worn out the advance cassette cuz this kicks pancreas. - Pookie (Relativity)

smiling

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CAUSTIC SODA

"Subtile Change" 3-song green vinyl 7" If FUGAZI were females...Well, actually, they sound more like the FRIGHTWIG/MUDWIMMIN gals, but with an ominous, slower effect...Almost like being dragged into a cave too fucked-up to realize you're not thinking. "Strychnine to the Earth" is their dirge extravaganza. - CAKE (Rainforest Records 8855 S.W. Holly, Suite 110 Wilsonville, Oregon 97070)

pop tune "Wiser". - Bob (Epitaph Records 6201 Sunset Blvd. Suite 111, Hollywood, Ca 90028)

COLIN NEWMAN

"A-Z" & "Provisionally Entitled The Singing Fish/Not To" CD Two new CD reissues of the WIRE frontman's solo releases. Let's just say that New Wave was in full force around this time and it shows by some of the cheesy instrumentation involved in 1980-82. But, these two (actually, three) albums are extremely creative and are essential purchases for any WIRE fan. Smell the Brainiac. - CAKE (Restless Records)

COSMIC PSYCHOS

"Blokes You Can Trust" CD The PSYCHOS to me, are like an Australian version of the WEIRDOS. "Back At School," the first track, is a good indication of this. This album rocks a lot harder than their two past releases. "Hooray Fuck" is a wah-wah feedback-laden tour-de-force and reminds me of stuff off the "Smell the Magic" LP by L7. A must have. - CAKE (Amphetamine Reptile)

CROWBAR MASSAGE

red vinyl 7"
No, don't involve your puppies in that disastrous juggler. It's stoned, man. Like TAD in Paul Leary's pants genuflecting while CRASS' "Nagasaki Nightmare" is playing. Totally gnarly and suppositories are included. - CAKE

(Funky Mushroom Records P.O. Box 100270 Brooklyn, NY. 11210)

CROWS

"Crow Bar/Low Brow" 7" picturedisk Fantastic cover art that has to be seen to be truly appreciated. REALLY nice. But the band—ugh. Lame poppy stuff that is not the kind of stuff AMrep is famous for. If you buy this, put it on your wall, not on your turntable. - Thom (Amphetamine Reptile)

CRUNGEHOUSE

"New Society" grey vinyl 7"
Willie Wonka's an influence in this mish-mash of insanity which also sounds like an elephant playing an almost-in-tune guitar. Kramer produced it. It's nice to have an old late '60's anti-LSD record playing in the background whilst the real acid trip is taking place. Ha! Ha! - CAKE (Bomb Apple Records P.O. Box 50550 Washington D.C. 20091-0550)

CRUNGEHOUSE

"New Society" 7"
"New Society" was a ploddy rock jam with LSD documentary sound bites over the top. "Chocolate Love Groove" is a mock spoken work piece over yet another point-less jam. Name droppers may wanna know that Kramer produced this. Dull grey vinyl. Next? - Martin McMartin (Bomb Apple Records, PO box 50550, Wash, DC 20091-0550)

CRYSTLZD MVMNTS

"The Lowest Step/In A Room" red vinyl 7"
Mike Ness-vocals? Nah, but an incred-

ible simulation. These guys have been around for years making this beautiful noise. Experimentalists fuckin' rule...and these guys are no exception. Yep, yep, yep, yep. Like sandpaper on a festering pus-laced scab, their approach is dangerous. - CAKE
(No.6 P.O. Box 3306 NY, NY. 10185-0028)

C*NTS

"Look Out" LP

I am being tossed back and forth between like and hate as I sit here and listen to this four-piece. Very basic R&B slopped over a mixing board with some tracks (ex: "Eyes Of Love") sounding very sixties influenced with others (ex: "There's A Monster Head On My Baby") sounding like it was recorded at the Grand Ol' Opry. Lyrics are tongue in cheek and show moments of comical brilliance. You make your own decision. - Thom

(Disturbing Records, 3238 S. Racine, Chicago, IL 60608)

DAG NASTY

"Four On The Floor" CD

Yeah, it's "punk rock," but it's just a little too poppy for me. This is the first release on Epitaph that I can think of—ever [oh, wait... forgot about INSTEAD], that isn't something other than above average to excellent. This is just too flick-wristed for me. This band was supposed to be defunct, and this release is intended to be a "Hey, we're all in the same town so let's record a record..." type project. Hopefully, they'll never cross paths again. - Thom (Epitaph)

DAZZLING KILLMEN

"Ghost Limb/Torture" 7"

Almost sad-like dirge from Missouri. Sleeve seems to show people with real bad burns on their limbs, hence the title. A great use of the sax and strange/weirdo riffs augment this release. Seeya, baby. - CAKE

(Crime Life Records P.O. Box 12235 Saint Louis, Missouri 63157)

DEAD LAZLO'S PLACE

cassette

This is Dead Lazlo's Place second tape and chock full of that Descendents type pop punk that made their first tape pretty damn cool, even if Thom doesn't think so. The production on this is a lot better than their first tape and it's helped them. The lyrics on this tape are very well written. Oh yeah, speaking about Thom. They even have a funny song about him on this tape. Check it out. - Thrashhead

(Dead Lazlo's Place, P.O.Box 265, Van Nuys, CA., 91408)

DEAD LAZLO'S PLACE

cassette

Who the fuck is DEAD LAZLO'S PLACE, I often ask myself. I guess I, nor the world, will ever know the answer to this question... but I guess I got one up on 'em-- at least I know how babies are made... haha! - Thom

(Dead Lazlo's Place, P.O. Box 265, Van Nuys, CA, 91408 [right next to Kinko's, I'll tell!])

DEADLIES

"The Roberts/Tell Me/Remedy" 12"
A well-disguised BUZZCOCKS clone that, taken by itself, just doesn't cut it. Poppy—which isn't a crime, of course... I just find this record lacking any substance whatsoever. - Thom
(Pinetree Records, 113 Sandbrook Rd., Ainsdale, Southport, Merseyside, England)

DECAY

"Atrocities" cassette

Tight energetic SLAYER-ish speedmetal with decent lyrics about environmental rape, rebellion, personal freedoms, etc. Nothing that will really tip the boat over but there was some effort and D.I.Y. spirit to be found. With time who knows. - Pookie (No PMRC Records, P.O. Box 37, Englewood, OH 45322)

DEMISE

"All Of This For Nothing" 7" EP
a 7-song 7" with some really crisp and well-written [both sonically and lyrically] hardcore. Lots of flawless changes, good production, memorable monents abound. What else can I say to complement it? Cool insert w/ lyrics, etc. This is NOT the band from CA—they're from MILWAUKEE. \$3 ppd. I think THEY should change their name to DEMISE (The Real!) - Thom
(Demise c/o Duwayne, 2401 W. Layton Ave., Milwaukee, WI 53221)

DICKLESS

"Load, Bearing Stud" orange vinyl 7"
Bass-heavy, keyboard-laced madness. BERLIN meets PRIMUS (kind of); its got a weird quality to it (lo-fi) and anyone who's got someone named "John Ritter" in their band rules! - CAKE
(Backhoe Productions 2215-R Market Street #521 San Francisco, Ca. 94114)

DINOSAUR JR

"Whatever's Cool With Me" CD
A collection of singles I believe, though nothing here strikes me as being quite as catchy, noisy and hard as some of their early stuff. - Pookie
(Warner Bros.)

DIRTY HANDS

"letters for kings" CD
Heady, jangly soft rock from France, more than once the vocals made me think of Bono between gags. And no I don't have a problem, you'd hate half this shit too, believe me. - Martin McMartin
(Black & Noir, France)

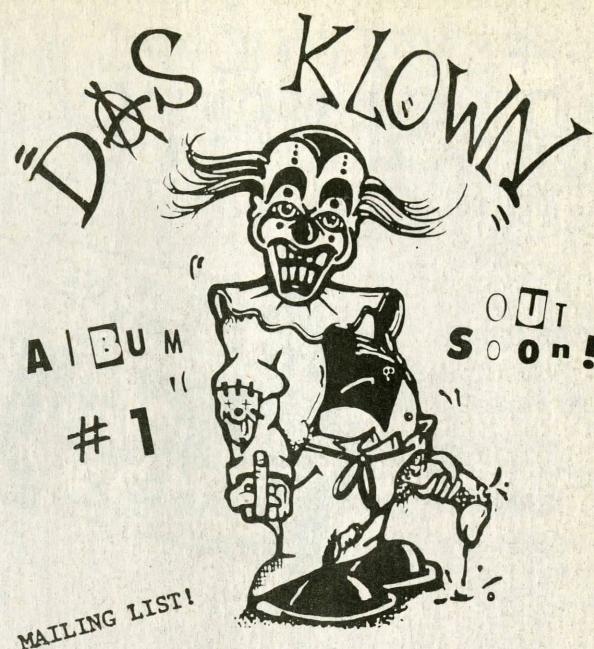
DIVERGANTS

7"
Yet more punk rock from Texas. 4 song E.P., last tune's got a twang. All h/c die hards hook up with this label right now. 500 pressed, red vinyl. -Martin McMartin
(Scratched Records, PO box 800867, Dallas, TX 75380-0867)

DOS

"Imagine That/Intense Song For Madonna" 7"

The dynamic duo of Mike & Kira return with an early '60's cover tune (sung by



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Kira) which reminescent of the Billie Holliday school. The B-side is a cool, quiet bass war/fight. There's no real winner 'cause they both kill. - CAKE (Ecstatic Peace Records)

DUMB

"Pleasure Park" 7"

Early to mid-period X meets Bulimia Banquet, with more power chords and an English accent. 3 cuts, infectious as hell, great gal vocals. I want more. One of the best this month. Worth finding. - Martin McMartin

(Dodge City, 287 A Victoria Pk. Rd., London E9 5D4, 081-985 9210)

DWARVES

"I Wanna Kill Your Boyfriend/Sit On My Face" blue vinyl 7"

1987 cuts by the DWARVES re-issued on one of the only labels that matter. Both songs have more of a garagey '60's feel than some of the stuff that they've been recently releasing. It's essential for completists of the DWARVES, OK? - CAKE (Sympathy For The Record Industry)

DWARVES

"I Wanna Kill Your Boyfriend/Sit On My Face" 7"

This was made after "Horror Stories" and before "Toolin" I think. And it really doesn't sound like either of the two. You already know what I think of it, don't you? IT'S EXCELLENT!!!!!! DWARVES FUCKING RULE!! Buy TWO copies in case one gets scratched from playing it too much!

-Thom

(Sympathy For The Record Industry)

ENOLA GAY

9-song 7"

This must be the first band [that I can remember] from Denmark that I have ever heard. And it ain't bad. Danish hardcore? Or is it hardcore and a Danish? Hell, all I know is that this is a pretty neat record, even IF I can't understand a word of it [I thought I heard the word "fuck" though]. - Thom

(Lost & Found Records, Im Moore 8, 3000 Hannover 1, Germany)

ENTOMBED

"Clandestine" CD

The more I listen to this, the more I'm starting to like this; harsh speedy doom metal with crunching rhythms and cool production that doesn't quell the action one bit. Lyric-wise it's pretty typically gloomin' doomy. Thanks again to Jennifer at Relativity for sending me another cool CD that fans of aggressive metal should take note of. - Pookie (Earache/Relativity)

FAQ

"Liverbox" 7" EP

Straight reporting, no opinion. "Hard Driving" (countryfied John Denver passages), "Liverbox" (metal/rap tune about porkin' a piece of liver), "Another Political Song" (the Police get a metal guitar player), "Gerry" (a poke at a bloated rock star.) Now tell me if you care. - Martin McMartin (Sub-Mission, PO BOX 6824, St. Paul, MN 55106)

FELLS

"Space Girls" 3-song 7" Ltd to 500 Garagey KNACK meets JOY DIVISION rock with great sleeve. (Needs more production, though) These guys do definitely understand the word "rock". Not bad, enough to blow away BON JOVI bastards. "Uma," a tribute of sorts to the infamous model/actress is awash in wah-wah delays. Awesome! - CAKE (Dark Twist P.O. Box 43291 Tucson, AZ. 85733)

FLESH WEAPONS

"Split It Out" CD

20th generation jangly hippie-era Beatles rip off with a dash of teen heartthrob spunk ala' Rick Springfield or Enuff Z'nuff. (Why the hell is my brain cluttered with knowledge off this vulgar shit?) They thank "anyone they've ever had sex with, and promise they'll be at a college near you soon." Dust off your brass knuckles, kids. - Martin McMartin (Pump Records, 555 Cal. St., Ste. 1800, SF CA 94104)

FRANCES GUM

7"

Monotonal vocals and outta whack guitar had me (unfortunately) hearin' Sonic Youth's now dated "Death Valley 69" 12 incher, then some drony Flipper, and then it finally plunged into bad Neil Young territory. - Martin McMartin (Sweet Portable Junket 006, T-2 1937 Kennedy Dr., McLean VA 22012)

FREEBASS

cassette

Sporting just two bassists (ex-P.H.C. and ex-HAYWIRE) and a drum machine (ex-?) they manage to create a powerful and fairly original sound. BIG BLACK would be the closest thing I'd compare them to though to label them copycats would be unfair. Unfortunately, the production is maybe a bit too unheavy for this type of stuff but some interesting material is hatched. Check 'em out live too. - Pookie (Freebass, 1920 S. Wood St., Santa Anna, CA 92704)

FUCKBOYZ

"Love American Gladiator Style" EP

Those lovable F-boys are back with a new EP. It's good old straight ahead punk rock with a lot of melody and punch. Of course it wouldn't be complete without humor and zaniness that only the F-boyz can deliver. - Thrashead

(Truth about Fonzie Rec., 2864A 24th St., San Francisco, CA. 94110)

GENTS

"Humpanzee" cassette

14 songs of sheer madness. These guys are nuts, man! Melodic mid-tempo rock-n-bowl with an INSANE vocalist. SOMEONE ought to put this out on vinyl... - Thom (The Gents, 3780 Lake Rockwell, Ravenna, OH 44266 (216) 296-8410)

GEORGE WILLARD

"Uptight" 6-song 7"

Acoustic ramblings from a tortured soul; comes with a personal crayon drawing on inside sleeves by George, a photograph

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taken in June of 1990 and six twisted recordings. A combination of SYD BARRETT and DANIEL JOHNSTON. "Overwhelmed," with its twisted trumpet in the background is the best cut. A future millionaire. - CAKE
(Nut Music P.O. Box 5033 Herndon, VA. 22070)

GG ALLIN & THE HOLY MEN

"You Give Love a Bad Name" CD

Fuck, a pretty high quality release [for a change!] from the one and only—GG! 17 tracks, including some "unreleased" bonus tracks. However, I have heard that these tracks actually HAVE BEEN released on a red vinyl 7". GG, how about a letter telling us what's up with this? Also contains an interview from prison that's really cool. If you are a GG collector [like me] and aren't afraid to admit it to others, head down to your local store now and try to find this thing. It's fantastic. -Thom (Awareness Records, P.O. Box 156, New Brunswick, NJ 08903-0156)

GIGANTIC

"Not 18/Short On Ideas" 7"

A side: Slow, droned-out guitar-soaked low-budget slop. Not bad. B side: Should be the A-side. No-effects vocals with good riffs and a beat. MY definition of a good "rock number." -Thom
(Heat Blast, P.O. Box 491, Eatontown, NJ 07724)

GITS

"Spear/Magic Helmet" 7"

I thought their other two singles rocked, but this is by far my favorite so far. Spear... is a totally fast, rip them up, tear them up, thrash tunes with some very well written, angry lyrics. Twisting, Breathing is a punk tune that kick you in the ass mighty hard. The Gits vocalist Mia Zapata is incredible. She is very comparable with Penelope Houston from the Avengers or Kat Turner from Legal Weapon. This is one new band to definitely check out. -Thrashead
(Empty Rec., P.O.Box 12034, Seattle, WA., 98102)

GLAZED BABY

"The Big Lie" 7"

Pretty bland mid-tempo rock band with a slight metal edge at times. I'm surprised that Boston's QC dept. let this one slip through. -Doug
(Sweet Fetus, P.O. Box 2862 Walburn, MA 01888)

GOD

"Loco" CD

This is HEAVY... fucking haunting... at the same time, dangerous. Five songs, 50+ minutes. Strange use of horns, bass, guitar and tribal percussion. Vocals come and go as they please. The HAD to have been divinely inspired.... -Thom
(Pathological Recordings, Ltd., Kernerstr 15, 7156 Wustenrot, Germany)

GOD BULLIES

"How Long Can You Go/Ruby (Desert Storm Mix)" 7"

Side A is a blues rock garage tune that could do with a bit more power and innovation. Side B is a fairly uneventful KENNY

ROGERS cover that's been done a million times before. Seems like they're just going through the motions. -Pookie (SFTRI)

GOD BULLIES

"War On Everybody" LP

Side A is Midwestern industrial-psychosis personified. I probably would have liked it even more if singer MIKE HARD'S vocals weren't so adamantly buried in the mix (is this why he left?). Oh, and the B-side is strictly Filler City. -King Dufus (Amphetamine Reptile)

GOD BULLIES

"War On Everybody" CD

Mike Hard's bullhorn vocals are extremely reminiscent of Gibby Haynes' own in songs such as "Concupine" & "Eye Of The Chicken". This is a band which revels in grunge, old thrift-store 50 cent religious and cheesy records from the late '50's and an interest in the dissolution of the only real pornography in existence - religion. "War on Everybody," their fourth album, is as fucked-up as their previous releases. The guitars are still buried in the murky mix in a cool way and the vocals attack in a BIG BLACK/BUTTHOLE SURFERS. Essential for idiots caught up in God worship. Assholes. - CAKE (Amphetamine Reptile)

GODFLESH

"Pure" CD

Godflesh are mondo heavy noise makers, a very brutal rock band who use a drum machine as well as samples and rhythm machines. Usually the results are good but with their use of a minimal of vocals (and then bury them in the mix) the results can sometimes be just bombastic and a bit tedious. I mean these guys take a great sound and beat the living fuck out of it! All in all, though, a good release. - Al (Earache POB 144, Nottingham NG3 4GE UK)

GORIES

"Gimme Some Money" 7"

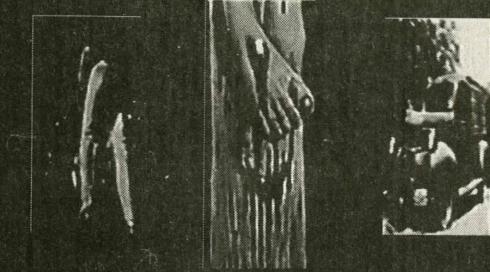
I've heard more than one angry consumer claim this single's club stuff ends up bein' cranked out throwaways half the time. I dunno 'cause I didn't subscribe. I dig this way less than the last single by this Detroit trio. Ya'got yer stripped down Spinal Tap soundtrack cover of "Gimme Some Money" along with a drony old-time-blues/noise jam on the back that gave me the same empty "I'm not in on the joke, here" feeling I get when I listen to rip off noise shit like Pussy Galore. I still wouldn't run the other way if the Gories blew into town, though. We're still waiting. -Martin McMartin
(Sub Pop)

GREAT WHITE LYIN' SNAKE

"Unplugged Terror" 7"

Burp, Fart, Puke, Burp, Fart, Puke, Spit, Yell.... This is their tribute to the whole "unplugged" trend in music floating around MTV airwaves and rock albums like a giant turd. No kidding, it's those noises for a straight two minutes and the b-side's blank. No foolin. - Martin McMartin
(HCR, PO Box 27532, Prov., RI, 02907)

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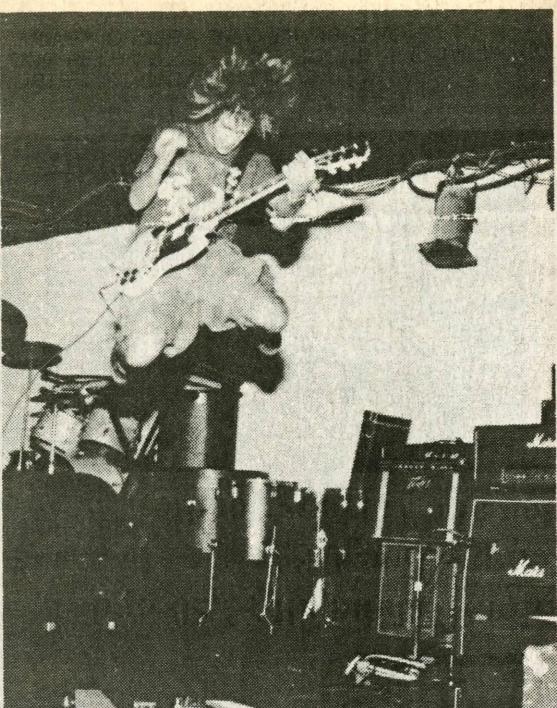


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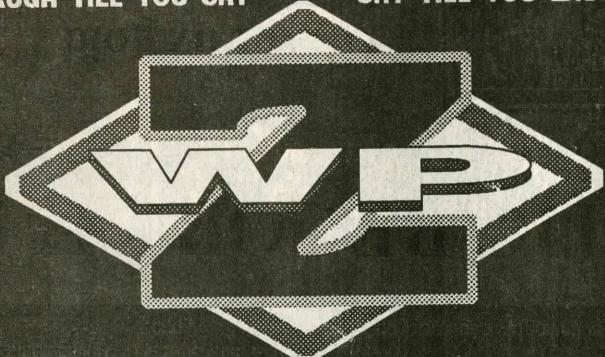
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GREEN DAY

"Kerplunk" CD

I dig the hell outta trios. Especially this trio. No bullshit, ultra clean production once again, and 16 songs including an older 7 inch that ain't so easy to find anymore. All this, on one CD, for 8 bucks directly to you from Lookout Records. I say Green Day are what the Buzzcocks would have sounded like if they grew up during the eighties in Northern California and liked girls. What Green Day has goin' warrants that kinda comparison. Pop-punk formula as an artform. Harmonies and guitar hooks like they invented them. Shoe-in for record of this issue. -Martin McMartin (Lookout)

GREEN BEAVER

"No Horseplay" EP

Very very NIRVANA-esque. I'll take the original and oh yeah, would you be kind enough to send in the next fad on your way out. - Pookie

(Shagpile c/o Shock Records, 24 High Street, Northcote, Victoria, Australia 3070)

GRUNTRUCK

"Inside Yours" CD

Members of Skinyard and the Accused bring us the worst in 70's retro hard rock. - Al

(Roadracer Records)

HALF LIFE

"What's Right" LP

Once released as a demo tape in '84/85, this album is a real good reminder about how great early HC was and still is. This album is chock full of killer in your face thrash tunes. When Thrash was the stripped down basics. This band also has another side to them. They were also making very admirable attempts at grunge punk years before the term was even coined. MRR staffer Mike Lavella plays bass on this. I glad this came out I wish more recordings like this would surface we need them right about now. -Thrashead (Get Hip Rec., P.O.Box 666, Canonsburg, PA, 15317)

HAMMERHEAD

"Peep/U.V." 7" picturedisk

ULTRA-distorted dare-I-call-it-grunge with a screaming vocalist that, on "U.V." especially reminds me of ROBERTO from SANDY DUNCAN'S EYE. Not to compare either band to each other, but they ARE of the same style. A definite collector's item with art by CHRIS MARS [drummer for the REPLACEMENTS], that you need to purchase (or steal) and crank up. A warning, though: your speakers may not know how to deal with this level of distortion, so be careful! -Thom (Amphetamine Reptile)

HAWKWIND

"Palace Springs" CD

When I first got this I thought it was going to be just another cheap repackaging job - the same songs, the same mixes etc. (It is still a cheap packaging job, however, with the CD book being blank!) Well it's not, really. Although there are some previously released material (the tricky ones being "Assault and Battery" being re-

named "Void of Golden Light" and "The Golden Void" being re-named "Lives of Great Men" - you figure that one out!) these songs are really different versions altogether - played with a different band, at a different speed and at a different headspace. Just listen to "Time We Left" (the acid drenched, mantra/dirge classic) of 20 years ago compared to this new version (a high tech, clean and efficient remake). While they are both great, you can see where this band has been and can tell that they are not stuck in any past ruts, they are the futurists I always thought they were. Always ahead of their time, this is a nice interlude between last year's best LP in years ("Space Bandits") and whatever will come out next - considering the band have again gone through a radical personal change. - Al (Roadrunner, 225 Lafayette St. #407, NY NY 10012)

HFL HARDCORE

"Hard Fast and Loud" 8-song 7"

This band has analyzed all past hardcore bands that have ever existed and then figured out a way to be a clone of ALL of them. This isn't a bad record, except for the pretentious factor which spoils it for me. I'd rather listen to DOUBLE THINK anyday. -Thom
(no contact address ANYWHERE to be found!!)

HIGH BACK CHAIRS

"Of Two Minds" LP

Have you ever wondered what ever happened to Minor Threat's drummer Jeff Nelson? Well here he is in a new band, and they're pretty damn good too. I really wasn't too impressed with Fugazi's new LP, so I was skeptical about this one too. I'm glad to say I was wrong. The High Back Chairs play this mid 60's psychedelic influenced pop with a 90's punch. The music here has a real nice edge to it and a lot of groove that keeps the listener interested through the whole recording. The lyrics are well written and definitely give your mind something to feed on. Impressive. -Thrashead
(Dischord Rec., 3819 Beecher St. N.W., Washington D.C., 20007-1802)

HOLE

"Holier than Thou" 4 song 7" Bootleg

This compilation of studio recordings done last year in London is well worth getting until an authorized versions of these songs is released. This single contains the tracks "Violet", "Forming", "Drown Soda" (Different version than the one that appears on the "Teenage Whore" European 7". and the heartfelt, acoustic "Doll Parts". I like this record better than the entire "Pretty on the Inside" CD. Really. - Bob (Bootleg)

HOLY ROLLERS

"Fabuley" LP

Very well done loud and in your face type progressive punk here. Very powerful musically and lyrically. They kind of do what Fugazi's doing but with a lot more volume and noise, I like it. -Thrashead
(Dischord Rec., 3819 Beecher St. N.W., Washington D.C., 20007-1802)

HONEYMOON KILLERS

"Live!" 3-song 7"

This should have never seen the light of day. These three tracks are so badly recorded, most bootlegs I have heard sound better! Only get this if you are a diehard HK fan, else stay the fuck away from it. - Thom
(Munster Records, P.O. Box 18107-28080 Madrid, Spain)

HONEYMOON KILLERS

"Hung Far Low" LP

The PUSSY GALORE syndrome...and then some. These perverts know how to create a good time: Just Grunge Out, man! Scream, yelp and just barely learn how to play your instruments and have a Vanna White obsession on top of all that! Another Jon Spencer attitude adjustment recording. Gee, it must be nice to be filthy rich! - CAKE
(Fist Puppet/Cargo 2243 North Clybourn Ave Chicago, IL 60614)

INFECTIOUS GROOVES

CD

At least a couple of Suicidal dudes "punkin' and funkin' it up" (their words) on this 16 song major label release. Seventies funk with metal guitars. The playing is flawless, the production huge. This stuff doesn't exactly rock my world, but a kazillion Chili Peppers fans will tell ya' different. - Martin McMartin
(Epic)

INTERMIX

"Intermix" CD

This is a spin off project for members of Front Line Assembly, and while this sure is disco, it is more of the "acid house" variety being all instrumental with its sub-sonic bass lines and bubbling "ecstasy" sounds. Not bad for that style. - Al
(Roadrunner 225 Lafayette St. #407, NY NY 10012)

INTO ANOTHER

LP

It's Guns and Roses on a pos-i-core label. Is this where straight edge is heading???? HA HA HA HA HA HA HA HA HA HA!!!!!! - Thrashhead
(Revelation Rec., P.O.Box 5232, Huntington Beach, CA, 92615-5232)

IOWA BEEF EXPERIENCE

"Jubilix/Nitro Burnin' Funny Cow" 7"
What the fuck are you trying to do by my equilibrium, LG John?! Bands like this can destroy what little minds are left in the youth of today and turn them all into jellyfish! Keep up the good work!! "NBFC" deserves some sort of award for best song that makes NO sense... - Thom
(Sympathy for the Record Industry #139... order it by number, it's much more convenient.)

IRON PROSTATE

"Rock'n'Roll Nursing Home/Gilligan" grey vinyl 7" ltd to 1500
The A-side is taken from their latest album "Loud. Fast. And Aging" while the B-side is an unreleased live ditty recorded at CBGB in 1990. Like the RAMONES in MOTORHEAD's bedroom, they will to-

tally rage your world. Not that essential. - CAKE

(Screamin' Skull/Skyclad P.O. Box 666 Middlesex, NJ. 08846)

ISEBEL'S PAIN

"Family/That Bitch, Again/Bogey Man" 7"
"All losers let's unite" it says on the sleeve. This band is NOT a bunch of losers. They are a talented Finnish band that could go along way if there is any hope in the music industry at all. Guitar-orchestrated riff-damage that does not fall into the metal trap at all. It's somewhere in between metal and punk, yet it sits with me nicely. - Thom
(Trash Can Records, Makasiinikuja 5, 61800 Kauhajoki, Finland)

IT AND THE THINGS

"Cyberdelica" cassette

Ok, of course what attracted me to this release was the title, because one of my favorite genres is cyber-industrial these days. What we have here is decent sequenced pop/rock with no real speed or harsh edges. It's fun and all but it neither has the hypnotic release of the best in techno-house or the grit-your-teeth release of the best speedmetal-industrial (like Ministry or that ilk). And, it only hints at being "psychedelic" enough to deserve a spin for that kind of trip, ah but it's only a start. It does have it's moments. - Al
(It And The Things Box 221, Station A, Vancouver, BC Canada V6C 2M3)

JACKKNIFE

"Flat-Top Fucker" 3-song 7"

Their 2nd single is a ferocious punk release in the vein of those "oh-so-great" late '70's and early '80's L.A. punk singles and the late '80's N.Y. noise stuff. Don't miss out on what could be one of the bands of the '90's. Stuck in a room watching Yugoslavian-dubbed outtakes of "Mork & Mindy" whilst the GERMS are playing, OK? - CAKE

(IMP Records P.O. Box 34 Portland, OR 97207)

JAZZ

"We Rape The World/Mother Told Me" 7"
Absoluolty nothing new here unless you have never heard a record before in your entire life. Has its roots in "new wave" '78, but doesn't compare favorably to it AT ALL.. Meaningless is a good word for it. They have a pretty original name, too. - Thom
(Nur Sch-Rec!, Joseftal 24, 4311 Schwertberg, Austria)

JESUS AND MARY CHAIN

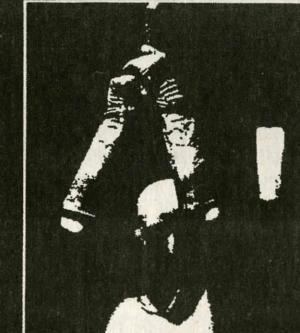
"Honey's Dead" LP

You really never know what to expect when you put on a new release by one of your favorite bands. You have to keep an open mind: now, if this sucks, you have to say so. We barely 30 seconds into this new J&MC release and I knew I loved it. Pure fucking blissful distortion and just the best melodies to go along with it. A lot of good songs, and a lot along the same lines as "Automatic". I can't recommend this enough to people into distortion/grunge, and for all previous fan - you will not be disappointed. It's good to see a

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band keep up consistency. - Al (Def American)

JONESTOWN

"All Day Sucker" LP

Their best release yet. An absolute force to be reckoned with, Jonestown takes their instruments and beats the listener senselessly sonically, drawing much blood. A fuckfest of a record. -Thom (Project A-Bomb Records, 2541 Nicollet Ave. S., Minneapolis, MN 55404)

JUDAS BULLETHEAD

"Oh Baby/The King IS Dead" 7"

Two members of ANTISEEN with a couple of tracks they plopped down in '87. Not what you would expect. Pretty harmless and tame stuff, nonetheless interesting. "Oh Baby" is a slow draggy ballad, but it's still OK to zone on. "The King is Dead" is not bad, but I am OVER songs about ELVIS. This one is five years old so I'll let it slide... -Thom

JUDGE

"There Will Be Quiet" 7"

"Forget This Time" is a big heavy metallic chuggin' HC tune in the usually good Judge style with some fairly vague lyrics on side one. "The Storm II" is a slightly different version of "The Storm" on side two. When's the next LP? -Pookie (Revelation, P.O. Box 5232, Huntington Beach, CA 92615-5232)

JUST SAY NO

"Let's Do It" LP

Red vinyl. Great b/w cover. Nine tracks, all well-done. JSN have put together a album that is a step in the right direction—forward. Well produced punk with a bite. If you have never heard this band before, now is the time to check them out. This one is going to take them places. -Thom (Just Say No, P.O. Box 424, Haslett, MI 48840)

KING CARCASS

"Unbounded Coil/Strange Desire" clear vinyl 7"

Swaying guitars, rumbling drums, weird-noise effects and jumbling jumbos of Neanderthal jack-offs. An expression which would leave your Anthropology professor freaking out...freaking out. It's slow, but it's great. The trumpet is pretty off-beat... CAKE (No. 6 Records P.O. Box 3306 NY, NY, 10185-0028)

KUNG-FU GIRLS

3-song orange vinyl 7"

A great grunge riff high-lights "Peter Parker Theme": a surf/punk collaboration of the highest order. The two other songs ("I Was Right" and "Vinnie") are almost DESCENDENTS/ALL soundalikes. Probably real hard to find. - CAKE (Big Ball/Mads "BØlle" Skoglund Ryenbergvn. 3, 0916 Oslo Norway)

LARYNX ZILLION'S NOVELTY SHOP

"South Paws Unite" 10" flexi

The sound quality is not as good as some flexis I have heard—and I believe that this is mainly due to the groove cramming that

wedged out, both sonically and lyrically industrial—not quite. Hard to pin down. Maybe you should give it a try... -Thom (FarFetched Records & Bond Voyage Music... no address given!!)

LAURELS

4-song 7"

Very intriguing, BASIC mid-tempo "alternative" music mostly containing a prominent guitar belting out spacey and catchy hooks (especially on "Fueled") with and "I've loved and I've been kicked in the head" vocalist. Nice. -Thom (P.O. Box 29447, Providence, RI 02909)

LEGAL WEAPON

"Death of Innocence" CD

Another gem re-issued featuring the classic "Daddy's Gone Mad." (Though every song on here is classic!) There's a few poppier tunes and a lot more great hooks. With better production to boot. This time around the line-up features STEVE SOTO and FRANK AGNEW (ADOLESCENTS) and as always my teenage punk rock dream vocalist KAT ARTHUR. One of the best punk bands LA produced. Mandatory! -Pookie (Triple X)

LEGAL WEAPON

"No Sorrow" CD

Yup you read it right, the 1980 classic EP is finally available after being on peoples' rare want lists for years. For those who don't remember this was classic 79/79 punk with great raw hooks and featuring those trademark vocals from punk rock goddess KAT ARTHUR and PAT MORRISON (The BAGS) on bass. So if you weren't around or were stupid like me and thought that everything would stay in print forever then buy, lie, cheat or steal yourself a copy. Thanks Pete. -Pookie (Triple X)

LEGAL WEAPON

"Your Weapon" CD

Ok, another Legal Weapon CD you're saying. That's right. Triple X has seen to it to release the whole catalog of Legal Weapon stuff ever released anywhere and that's plenty fine by me. This time they show a bit more of a hard rock sound while still retaining their punk roots overall. It's easy to hear how Kai's tough but somehow sweet vocals were greatly influenced by Joan Jett, but never sounded copied. Contains the ruckus punk anthem and one of my all time favorites, "Equalizer." Mondo kudos to Pete at Triple X for fixing me up with these gems. -Pookie (Triple X)

LIQUID FAMILY

"Hate City U.S.A." 3-song 7"

A four piece that sounds like a three piece. No real effects used on this other than the "standard" punk/distortion. Mid-tempo, and not a bad listen. -Thom (c/o David Kuzy, RD5 Box 311A, Washington, PA 15301)

LOUD

"Da Original Loud" 7"

Lame. Fucking lame. Did I say that this

was lame? Anyway, this is lame. It doesn't merit description and barely deserves review. -Thom
(no address given, but they're not Americans like us! Heil Bush!)

LOUDSPEAKER

"Supernatural" CD

"You know what I mean" screams Matt Borruso on this awesome, fuckin' album. Speedfreaks, stay away 'cause this is addicting. Catchy songs with killer (sorry, TRASHHEAD) lyrics and chorus; buzzsaw guitars and spacey arrangements will put HENDRIX fans into a frenzy. - CAKE (Cargo/Patois)

LOVE BATTERY

"Foot" 7"

There's an irritating retro trend I wanna stop right now. It's the sleepy lethargic vocal thing that gradually builds up to a yell as wah-fuzz bars up the worst in late sixties rock indulgence. To boot, they include what has become the now obligatory straight-on Neil Young cover. An audio abortion of "Mr. Soul". How daring. Why not a slightly beefed up version of "Old Man" or "Through the Turnstiles"? Fuck Neil Young and fuck every late twenty-something asshole who shakes his silky long hair in appreciation. Can anyone out there hear me? - Martin McMartin (Sub Pop)

LOVE BATTERY

"Dayglo" CD

Are ya stoned? No, I mean really stoned? Good, 'cause this new LOVE BATTERY release will fit into your mind. From the furious "Out of Focus" to "23 Modern Stories," the album impeccably incorporates the NEIL YOUNG/J. MASCÍ singing style into a catchy drawl. Live it up! - CAKE (Sub Pop)

LOVE GUTTER

4-song 7"

Not horrible straight-forward punk except for the fact that it is meaningless, stupid, and doesn't compare well with all of the really GOOD, unique music coming out lately. It's too typical to stand out. Cool sticker, though. Am I being too mean here? Nah. -Thom
(Black Hole Records, 12 Willow Grove Ave. Box 130, Phila., PA 19118)

LUCKY SPERMS

7"

Two dull Lennon/McCartney hippie era tunes played back to back at about a 16 RPM speed and a mellow country tune, "Walking the Cow". Recorded in 1987 by people you'd no longer care about, I'm sure. Runaway from this. - Martin McMartin (Ecstatic Peace)

MACHINE GUN MACBETH

"Silverster" 4-song 7"

Finnish grunge. Almost yelling but not quite vocalist backed up by a "typical" g-band. Production is pretty horrible [it's all midrange] and the material doesn't cut the mustard either. Has it's moments, but they are few and far between. Off-speed sounding, too. Maybe I would like this if it was the last record on Earth-- nah. Don't think so,

actually. -Thom
(Betty Records, P.O. Box 31, 01201 Vantaa, Finland)

MAD MONSTER PARTY

"Wandering" CD

We already have enough generic rock with a touch of gloom posturing. Why do we need to import more from France, oui?- Martin McMartin
(Black & Noir, 4 rue valdemaine, 49100 Angers, France)

MALIGNUS YOUTH

"Crisis" 7" EP

Well, 8 songs— one would think they were getting a bargain... my problem with this is a) the vocals are SO ridiculously weak and whiney that I almost laughed— wait. I DID laugh... and b) the production is HORRIBLE. I mean, I understand the concept of volume loss when cramming material on a 7" disc, but there is NO WAY this was mastered from anything other than a Certron C-90 cassette. NO WAY. By the way, the music is limp Care-bear pop-rock that's been stripped into nothingness.. and x's instead of periods in acronyms is NOT COOL! Lastly, the only redeeming value to this abomination are the inserts— fold out lyric sheets with photo-collages—and if that is what you're after in music, you're weird. -Thom
(Youth Ink. Records, c/o Malignus Youth 125 Carl Heyden Drive, Sierra Vista, AZ 85635)

MANTIS

"Who Wants to be a Camel" 7"

Nice wah-wah "kick-me-in-the-face" rock/grunge classic. "Sand and Sand", the B-side, opens with a guitar riff that reminds me of early U2/PIL "Second Edition" era greatness. Blurry color sleeves seem to be the rage now. There's so much alcohol on the cover that you're guaranteed to die of cirrhosis of the liver. - CAKE
(Drag City P.O. Box 476867 Chicago, IL 60647)

MARBLE ORCHARD

"Savage Sleep" CD

Would you believe - another BYRDS/R.E.M. soundalike. These guys aren't too bad, though. The harmonies are nice...and predictable. Do we really need any more PINK FLOYD covers? I thought so... - CAKE
(Estrus Records)

MEAN RED SPIDERS

"Last of the Teen Icons" 4-song 7"

Pre-PUSSY GALORE and limited to 500 copies. Pre-CHESTERFIELD KINGS/DISTORTED LEVELS; sounding like early STONES/STOOGES records left out in the rain with all the distortion intact. Make your ears bleed, mon... - CAKE
(Buster Bulb Records P.O. Box 763 NY, NY. 10009 \$4.00 ppd)

MEATHOOKS

"Cambodia Soul Music" LP

Very crudely produced sludgy metal noise that sounds like Big Black or some very early Laughin' Nose. The press release says "The Meathooks haven't slept well in awhile" and neither will you after hearing



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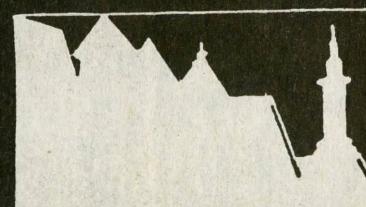
4 song EP ... this is some real good fucked-up shit with a distinctive Minutemen influence. They're from West Virginia. This is a good thing for sure. Wow! -CAKE

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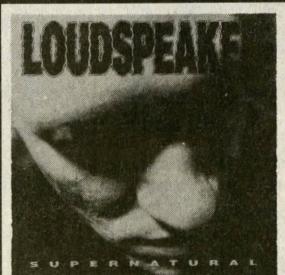
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this. -Doug

(Distromix, P.O. Box 423, Madison Sq. Sta., NY 10159)

MONKEYWRENCH

7"

Well, this is a rootsy side project by some of the guys in Mudhoney, who I'm sure have a ball diggin' on this old r&b style. More power to 'em and why the hell not? They wrote up a couple a' good garage style tunes in the 60's tradition for this. It's just that ya' oughta damn well get off your ass, root around and dig some of this cool shit in it's original form, or even check out the first 5 or 6 Stones records chock full of American blues classics with some twisted guitar takes by Brian Jones. Is stuff like this worth shelling out 4 beans? I mean, nasty blues-based rock done by groovy white kids with lo-fidelity was around long before Sub Pop took it back to the bank a few years ago, dig? - Martin McMartin (Sub Pop)

MECCA NORMAL

"How Many Now?/Horse Heaven Hills" 7" From the BEAT HAPPENING school comes MECCA NORMAL. Jean's voice is reminiscent of Kat (from BABES IN TOYLAND) and Kristin (from THROWING MUSES) and her approach is invigorating and experimental. It's dreamy as fuck and nice to boot. Play that guitar, David. - CAKE

(Harriet Records P.O. Box 649 Cambridge, MA. 02238)

MIG

6-song 7"

Not bad except that the mix is a little too busy for my tastes. It is kind of hard to figure out what is going on with this—every frequency in the spectrum is covered. However, if you happen to pick this up you WILL play it. It's better than average. Standard "rock song" fare, but catchy. -Thom

(Vandal Children Records, P.O. Box 260805, Hartford, CT 06126-0805)

MIGHTY MIGHTY BOSSSTONES

"Where'd You Go?/Sweet Emotion" 7" A-side is a ska-with-lots-of-guitars masterpiece. This band could have been the #1 priority on TWINTONE. "Sweet Emotion" is an AEROSMITH cover that is a full-force blaster. One can only play this LOUD. It's an excellent record. I love the horn section especially. -Thom

(Taang! P.O. Box 51, Auburndale, MA 02166)

MILITANT LUMBERJACKS

"Haps" 7"

Fuck is this a great record or what! The funniest part about this thing is that everyone except the vocalist [4-piece band] plays all of the instruments. They switch off every other song and everybody gets to play the guitar, bass and drums. And they know HOW, kind of. Great band name. Lyrics are cool, too. Have sex with the little hole... -Thom

(Uwe Albrecht, Schulstr 11, 2890 Nordenham, West-Germany)

MILLIONS OF DEAD COPS

"Millions Of Dead Cops II" cassette

Fucking MDC are still at it - this MDC II really is like a whole new band, Al and Dave are there (and Dave's vocals are ever so distinctive) but there's new guitar power and style. Not so thrash, maybe a little more rock and roll, MDC still belt out some great political rock/punk and some pretty funny tunes as well. -Al

(RR Radical 2440 16th St. #103, SF CA 94103)

MORBID ANGEL

"Abominations of Desolation" LP Should have been titled "Diluting the Gene Pool." -Doug
(Earache/Relativity)

MOTORHEAD

"On Parole" CD

A bit of history rehashed, dug up out of the vaults, and thrown right into your unsuspecting face! For godsakes, this is the FIRST Motorhead album—on CD! What are you waiting for? GRAB IT! -Thom

(Cleopatra Records, 8726 S. Sepulveda Blvd. Suite D-82, LA, CA 90045)

MOUSE

"Caesar Salad/Emmett" 7"

This band has one of the strangest sounding female vocalists that I can recall. Very nasal. Slow college rock with performance art lyrics. I am not sure what I think of this. I'm on a see-saw from hell. -Thom

(WorryBird Disk, P.O. Box 95485, Atlanta, GA 30347)

MOVING TARGETS

"Fall" CD

The third album by Moving Targets and like the other two it does not disappoint. Fantastic driving punk'n'roll with pop sensibilities. These guys are masters at this stuff because they were doing this long before the current crop of so-called pop punk bands. The Targets definitely have punch where most bands of their calibre lack. So check this out, if you like lot of intensity with your pop you'll enjoy this. -Thrashead

(Taang! Rec., P.O.Box 51, Auburndale, MA., 02166)

MULE

"Land of Treason/Girl I Threw Away" one-sided 7"

How did you know I love test pressings? You didn't, but— anyway, personally speaking, a band is taking a real chance at getting the "critical axe" by doing a GERMS cover. However, the "Land of Treason" cover is extremely well done. The KNAVES' "Girl I Threw Away" also comes off well. What drives me nuts though is the third "bonus" cut that starts out as a great song with great progressions, and then fades after 10 seconds or so! I HATE

p a t o i s

MODEL CITIZEN

"Feeding The Fat Man" LP

A complex mix of hardcore with what I like to call "synthless industrial" with a million changes, a sense of humor and really good production. -Thom

(M.C. Works, P.O. Box 956, Seattle, WA 98111-0956)

that shit! MULE is a very tightly wound punk band [it should be, it's got CHRIS and DEAN ex-POISON IDEA as members!] that should have an interesting future, I think. -Thom
(Highly Collectable Records, P.O. Box 27532, Providence, RI 02907)

MUMMIES V.S. THE WOLF MEN

Double 7"

Comes with an incredible twelve page booklet of a bloodthirsty fight between both bands over a six-pack of beer. It has been drawn by COOP. The records (black vinyl, asshole) consists of two covers by the MUMMIES ("Land of 1,000 Dances" and "Victim of Circumstances") and "Insane In An Insane World" and "I Don't Want No One To Love Me Baby, But You". Great '60's garagey sounds. Comes equipped with the ever-important mono effects to make the recordings more genuine. - CAKE
(Sympathy For The Record Industry)

MY SIN

"Tribes"

A one-man musical nightmare. Industrial? Maybe. Unique? Yes! I'm so impressed that I am getting this CD insured. -Thom
(Endless Music, P.O. Box 647, Los Angeles, CA 90078)

MY DAD IS DEAD

"Chopping Down The Family Tree" CD
Dark, alienated, lonely record. Joy Division fans who haven't stepped into the 90's yet could live with this. The vocal resemblance is uncanny, at times. Cardboard fold-out CD sleeve might interest collectors. - Martin McMartin
(Scat, po box 141161, Cleve., OH 44114)

NAKED AGGRESSION

"Keep Your Eyes Open" cassette

This is an advance of their new 7" and what can I say except that it complements their first release brilliantly. The tunes have somehow improved—I say this because the first release was so perfect to begin with. Kirsten's vocals are even better in range, the songs are like glue—they stick with you for DAYS, I could go on. And on. This is brilliant. See their interview this issue!!! -Thom
(Brokin Rekids, P.O. Box 460402, San Francisco, CA 94146)

NEGAZIONE

"100%" LP

From what the press release in this album said Negazione have gone to metal never-neverland, playing a 25,000 person festival with Metallica and selling lots of records in Europe. The music on this disc also proves that, typical metal punk to appeal to the metal masses. At least the lyrics are still good. -Thrashead
(We Bite Rec. America, P.O.Box 10172, Chicago, IL. 60610)

NEOMORT

"World of Hurt" cassette

Big ugly metal punk with vocals so gutteral and throaty they must be the product of gargling red garnet chunks. The lyrics, though slightly laughable at times, are

good and negative and seem bent on snuffing out all life. This stuff appeals to the side of me that wants to extinguish the human race. Did I ever tell you what a one-sided guy I am? -Pookie
(Big Money, Inc., P.O. Box 2483 Loop Station, Minneapolis, MN 55402)

NIGHT KINGS

3-song 7"

A European Sub Pop single. Garagey and also sounds like the late '60's & early '70's unknown rock bands with shades of the MUDHONEY mystique. Eerie ness. "Night Kings Theme" is a ripper. The surf/rock (VENTURES) is also prevalent on the B-side. Don't let your girlfriends near this, Guys! - CAKE
(Sub Pop)

NO MEANS NO

"0+2=1" LP

Another classic release from No Means No. As with other No Means No releases it took me a couple listens to really grasp the concept. Once I did it was pure enjoyment from there. From the poppy track "Now", to the haunting title track, to the manic thrash blast "The Night Nothing Became Everything", this LP is pure genius and has that hard edge that No Means No deliver so well. -Thrashead
(Alternative Tentacles, P.O.Box 424756, San Francisco, CA. 94142)

OLIVELAWN

"Beautiful Feeling" 3-song 7"

One of the best new punk/grunge bands of 1990's. O, the guitarist of guitarists, leads into a sinister "fuck you" riff and Mike Olson drives it down your throat. Sound ing like a pissed-off combo of Henry-era BLACK FLAG and the MC5, you know that they won't give up the attack on your nervous system. - CAKE
(Sympathy For The Record Industry)

OLIVELAWN

"Sophomore Jinx" CD

Sophomoric is right! These guys really believe in themselves-- and it shows. If Mike can get his rock star trip out of his system, perhaps I might be able to get into what they're trying to do. However, as things stand now, I can't take this seriously at all. It's too bad 'cause I think O is a great guitarist... and that's the only thing about this CD I can praise. -Thom
(Cargo Records)

OLIVELAWN

"Sophomore Jinx" CD

These guys are fuckin' great - just total balls-out rock/punk. Tight and fuckin' mean, as well. (Hey, O, I actually bought this CD 'cause I think you guys rip) The cover seems to be a take-off on album covers from the late '60's with a shocked-looking female, perhaps dumbfounded by what she hears. It might be too early, but I think that this is gonna be in my top ten at the end of '92. Godhead times 10. - CAKE
(Cargo Records)

OSWALD FIVE-O

7"

A side "Eraser" had those idiotic country twang vocals and harmonies I hate so

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THOSE UNKNOWN

bad. You know, kinda like off-key X but ended up like a Bud commercial. Side B was a little melancholy for me, too. I got it, Edie Brickell teamed up with John Doe's no-talent younger brother. - Martin McMartin (IMP records, PO box 34, Portland OR, 97207 USA)

starts off the first piece of crap. Affected fake sounding country vocal twang. B-side is tired introspective-type instrumental. Gag. - Martin McMartin (Susanville, PO Box 1322 Eugene Oregon, 97440)

PRISONSHAKE

"Someone Else's Car" 3-song 7"

Speedy, fun-loving punk rock driving music on the A-side. Sorta reminds me of a more early-era deranged MEAT PUPPETS. These guys are out of tune guitar masters, kids, so watch out. The B-side is an instrumental punk-a-thon. Lick my de-cals, baby. - CAKE (Sympathy For The Record Industry)

PUSSY GALORE

"Corpse Love: The First Year" CD

This is really cool for me because I no longer own some that that cool early Pussy Galore stuff - and this CD has it all. Combining stuff from "Feel Good About Your Body", "Groovy Hate Fuck", and the killer "Pussy Gold 5000" plus other tunes, this is a definitive collection - for Pussy Galore fans and others. 79 fucking minutes! - Al (Caroline)

OVERCOAT

"Season of the Witch/1000 Years Ago" 7"

Sounds a lot like YARD TRAUMA's first album, but you know what? As far as 60's type bands go, THE OVERCOAT have always been one of my favorites. This band really knows their shit - and they are about as authentic as one might possibly be in 1992. Love is a four-letter word. - Thom

(Face Records, Via Sopramuro, 48, 29100 Piacenza, Italy 0523/28381)

PEGBOY

"Strong Reaction" LP

Have you ever heard one of those punk albums where everything is perfect and you know you are going to be hearing about this album for years to come, well that how this album is. The music is just good straight ahead melodic punk/HC, and the lyrics are very well written, focusing on emotions we all feel. If you haven't got this yet, do it highly recommended. Fantastic release here. - Thrashhead

(Quarterstick Rec., P.O.Box 25342, Chicago, IL. 60625)

PHILISTINE

"Lifestyles of the Wretched and Forgettable" purple vinyl LP

In a BAD BRAINS/CELIBATE RIFLES combo shotgun, the PHILISTINE rot everything that you believe in and fuck your relatives so as to screw-up the gene pool to the nth degree. Furious guitar and basic scrawlings team-up with a scathing drums/vocals attack that will definitely leave you either begging for forgiveness or for a shot of a DETECTIVE B-side. - CAKE (Dog Meat GPO Box 2366V Melbourne 3001, Australia)

POOH STICKS

"Young People/Crazy Love" blue vinyl 7"

Possibly the best, most innocent and retro-70's band of all time. Beautiful melodies (which could remind you of everything from ABBA to QUEEN to the lame one-hit wonder bands of the past three decades), bubblegum instrumentation and sweet, molasses-enhanced singing. So truthful that it hurts. You cannot live without this, kids. - CAKE

(Sweet Virginia/Sympathy 4901 Virginia Street Long Beach, Ca. 90805)

PRairie SCHOOL

7"

A truly horrible minute long mellow intro

QUEEN SARAH SATURDAY

"Wasting Time/Nothing" white vinyl 7"

Kinda like early CONCRETE BLONDE with a slower kick. Great musicians. The music also sort of reminds me of SMASHING PUMPKINS, as well. These guys, I predict, will "grow-up" soon. Hasta la vista! - CAKE (Sleestack Records/Q.S.S. 517 November Drive Durham, N.C. 27712)

RAMONAS

"Misdirected/I Don't Like You/She's A Bitch" 7"

Yep, '76 era Ramonesy punk/pop. Good production and musicianship help this quartet. Simple sleeve like they used to have in the late '70's - just the words, dude! "Misdirected" is definitely the stand-out track here with their buzzsaw guitar attack. Join together. - CAKE (Detour Records 237 8th Ave San Francisco, Ca. 94118)

RED LETTER DAY

"More Songs About Love and War" LP

These very popish punksters seem to take their cue (har har) from CHELSEA and later period upstarts amongst other '77 luminaries and have more than just a few hooks up their sleeves. Don't get me wrong, they do have a modern edge to them. "Another Day" and "Daze of Indifference" are my fav tracks. Worth a gander. - Pookie

(Released Records, P.O. Box 132, Acton, London, W38XQ England)

REFRIGERATOR

"Rockin' Horse Loser" 6-song 7"

Comin' at ya like DANIEL JOHNSTON fronting a minimalist FIREHOSE-sounding CAMPER VAN BEETHOVEN, REFRIGERATOR are a three-piece with blood on their minds and having learned how to grasp their instruments. In the background, you might even notice that the VIOLENT FEMMES are playing.

Weird and quirky. - CAKE
(Jupa Records P.O. Box 1243 Upland, Ca. 91785-1243)

RESISTORS

7"
Sounded like West Germany's answer to big Rock like the Cult or "White Wedding" era Billy Idol. We already took crap like this from England once, so which one of you guys asked for a second helping of this poop? -Martin McMartin
(We Bite America, PO box 10172, Chicago, IL 60610-0172)

RISK

cassette

The number of bands putting out demos like this graphically shows the depth of Metallica's influence on the metal scene since 1983. -Doug
(Musick Produktionen, 28 Bremin 1, Blumenthalstr 8, Germany)

RITUAL DEVICE

"Ritual Lips/Grandma" 7"

If BIG BLACK and FUNKADELIC started a supergroup -- Horror of horrors. Best packaged sleeve of the month. "Guitar Hero" guitar solos fill up side one like a bulldog embedded in your crotch. Buddy Ebsen would make sure to take his dentures out. No joke. -CAKE
(AURAL RAPE RECORDS Box 8188 Omaha, NE. 68108)

ROKY ERICKSON

"You're Gonna Miss Me: The Best Of Roky Erickson" CD
An excellent twenty-one track collection of the ex-THIRTEENTH FLOOR ELEVATORS vocalist. Comes with the same acid damage as our friend SYD BARRETT. This collection is taken from his 1981 and 1986 recordings ("The Evil One" and "Don't Slander Me") which are now out-of-print. This is a good indication of the high quality work he was doing despite his many incarcerations and stays in mental hospitals. Garage rock should be this consistent, gang. -CAKE
(Restless Records 1616 Vista Del Mar Ave Hollywood, CA. 90028-6420)

ROKY ERICKSON AND 27 DEVILS JOKING

"You Don't Love Me Yet" red vinyl 7"
An excellent single by Mr. ERICKSON with Santa Fe's 27 DEVILS JOKING backing him up. "You Don't Love Me Yet" uses ROKY's vocals and is a great, touching song. Boo-Hoo. "I Am Her Hero, She Is My Heroin", and sung by BRIAN CURLEY, is the best track on here. Just unstoppable power, man. -CAKE
(Sympathy For the Record Industry)

SACRED MIRACLE CAVE

S/T LP

The JIMI HENDRIX EXPERIENCE lives again! Just kidding! But, boy, do these guys rip! Miss Betsy Palmer has a great voice that would make her a million bucks if she really wanted to, but instead she prefers to be in a cool indie band with some excellent musicians. Get stoned again and put this on after a couple of CREAM and HENDRIX albums. Until

HEAD's album is released... - CAKE
(Bomp Records P.O. Box 7112 Burbank, Ca. 91510)

SALAD DAZE

"Gib" 4-song 7"

A do-it-yourself release. Was it worth it? I think so, as I found this record to be quite listenable. Nothing about it bothered me, and I cranked it up. Less guitar than the MEANIES, and more melodic but from the same genre. Not bad at all. \$5 US in US/ \$6 US in Europe. Spend it. -Thom
(Salad Daze, 33 Mountbatten Ave., Glenfield, Auckland, New Zealand)

SCRAWL

"Bloodsucker" CD

A new seven song e.p. by the girls from Ohio who know no fear. Three-piece bands seem to be the hottest things happening now and this band knows how to play and play. Remember SALEM 66? Well, their cover of CHEAP TRICK's "High Roller" is a welcome treat...so there! -CAKE

(Feel Good All Over P.O. Box 148428 Chicago, IL. 60614)

SCREAMING BLOODY MARYS

4-song red vinyl 7"

Reminiscent of England's late '70's obscure punk bands (SLAUGHTER AND THE DOGS and SUBWAY SECT) with equal parts DEAD BOYS and you get four great rockin' tunes with furious energy. (How many cliches, though, can I use up in one issue?) If Stiv was alive, I'm sure he'd check these guys out and...smile. -CAKE
(Sympathy For The Record Industry)

SCREECHING WEASEL

"My Brain Hurts" LP

Another great LP of cutting pop-punk from Ben Weasel and the boys. The lyrics are Ben Weasel's insightful looks at life and about people he knows. All done with that biting sense of humor he has. If you like his columns in MRR or Screeching Weasel past releases you'll love this, I did. Oh yeah, I thing I forgot. Ben, get your butt down here to L.A. and play a show. -Thrashhead

(Lookout Rec, P.O.Box 11374, Berkeley, Ca. 94701)

SCROG

"You Are Here/Shrine/Suffocation" 7"

Mega-fucked up record. "I don't give a fuckabout what you think and you shouldn't either" attitude. Distorted noisefest and I'm keeping it, and for \$3 ppd, you should buy it. -Thom
(c/o Bill Rogers, 814 Daphne Dr., Brandon, FL 33510)

SEAM

7"

A side, "Granny 9x" is one of those swirl my bloody valentine fuzz things that tries to warm your veins. B-side's "Look Backin Anger" is a cover, I think, but I'm to unhip too know who did it first right this second. Sorry. - Martin McMartin
(Merge Records, po box 1235, Chapel Hill, NC 27514)

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SEVEN YEAR BITCH

"Lorna/No Fuckin' War/You Smell Lonely" purple vinyl 7"

A real powerful all-female attack that'll leave ya shakin', dudes. They'll kick your fuckin' ass if ya don't watch out. Good punk rock/metal attack. Well worth it. - CAKE

(Rathouse 1900 East Denny Way Seattle, Wa. 98122)

SHADOW PROJECT

CD

I'll just start off this review by stating that I've been playing the living f**k out of this ever since they sent it. Since I'm a really old fan of both CHRISTIAN DEATH and the SUPER HEROINES, I was glad to see ROZZ, EVA and JILL (among other musicians) team up to create some classic death rock post punk tuneage. Not only is there not one bad song on here, but every song is great. Who cares what those born again Christians at BED IS DEAD thought about it, this is a total rave review and totally mandatory elation. Thanks Pete/Triple X. -Pookie (Triple X)

SHADY MEN ON A SHADY PLANET

"Dim The Lights And Chill The Ham" LP Since Savvy Show Stoppers their first LP was a collection of past singles, I guess this is their first official LP. IT'S ABOUT FUCKING TIME! Classic instrumental tunes abound here, and the really killer thing about this band is that they write all their own material. They don't rely on old

surf covers. There is a couple covers on this album, but most of the album is all original material. If you dig that old surf sound you'll love this. And if you are familiar with the TV show "Kids in the Hall" you'll probably recognize some of the tunes. Great record. -Thrashead (Cargo Rec.)

SKIN CHAMBER

"Wound" cassette

Mostly slow, though at times it picks up speed, big heavy Godfleshy exercises in pain. Unlike the blessed Godflesh, though, Skin Chamber seem to experiment a little more in both speed and overall sound. What we have here is a beautifully ugly soundtrack for dying. -Pooke (RoadRunner)

SKULL CONTROL

"Live At The Whisky" 7"

Here's an intro for everyone outside of L.A. - This band is comprised of Billy Bones (from L.A.'s great '77 punk rock combo the Skulls) and Kid Spike (from the same era Controllers). Together, at last, and back from their hacks at bands of different natures, these guys together with Keith Miller and Hermann Senac have formed the latest in "reunion" type bands. Indeed their early shows were nothing but nostalgic re-runs of great old Skulls and Controllers hits ("Building Models" - my favorite Skulls song, and "Hot Stumps" from the Controllers included on this 7"). But these guys are serious, they are writing new, good material, and with the energy and enthusiasm of days gone by,

they have burst back into our faces. This 7" is just an intro - I hope a lot more follows. -Al (Iloki POB 49593 L.A. Ca. 90049)

SLEEP

"Volume One" LP

I put this one on and just sat through it waiting for something to happen. WAY too many instrumentals. NOT ENOUGH content. Can't zero in on anything to listen to... it's mostly low-end, but even the bass is barely registering. Everything sounds tuned down a couple of octaves and when the vocals DO show up, they are nothing to get excited about at all. As a matter of fact, they are grating to the point of self-inflicted death. But YOU, you'd probably actually LIKE this so I don't know. I don't know shit. That's why I write such incompetent reviews. -Thom

(Very Small Recording Company, P.O. Box 8223, Emeryville, CA 94662)

SLOVENLY

"Drive It Home, Abbernathy" 4-song 7" ltd to 1,000

A band as interesting as its name. Slow, reverb-induced. They sound more JOY DIVISION this time around, as well. It's for the collector out there. If you like SLOVENLY's past SST stuff, then you'll love this, Abe. - CAKE (Ajax Records P.O. Box 805293 Chicago, IL. 60680-4114)

SLUT VINYL

"No Bar Too Far" 7"

Automatic points for this bein' one of 400

on "vodka colored vinyl." Keepin' H/C thrash alive and well in Fresno, I guess. Urgent title cut about tilt'n a few had me draining my Meisterbrau "reviewing fluid" in appreciation. -Martin McMartin (Ragin' Records 5, 639 East Olive Ave., Fresno, CA 93728)

SMUGGLERS

"At Marineland" 10" EP

Man, I can't figure out Canada at all. Beer and cigarettes cost a king's ransom and all I saw were white people (well, actually some Chinese, I guess) when we went up there this summer. Now I get a 10 inch record. Weird. Garage rock n'roll held together by a boating theme, of all things. Cave man rock roots, with a surf twang, and they even veer toward Crampy r&b at points. Done with enough cynical humor to hold interest. I like. - Martin McMartin (Nardwuar Records, PO Box 27021, 1395 Marine Drive, W. Vancouver, BC, Canada, V7T 2X8)

SOCIAL DISTORTION

"Between Heaven And Hell" LP

Ah, my old buds SD are back with another blast of their patented countryfied/Johnny Cash punk rock blues out of Orange County. While this is a pretty decent release, I just don't think it stands up to the more contemporary sounds of new stuff like The Jesus and Mary Chain or even, yes, Nirvana. It's just too familiar for me, too nice and laid out with no weird curves or no shots at discordia. Just good 'ol stuff from the good 'ol boys. - Al (Epic Records)

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Sockeye

"Grand Wizards of Your Parents' Sex Lives" 7"
A "terrible" band who sound like early GERMS/FLIPPER/MEATMEN and who can't play their instruments...So, you know that they rule. If you can't find this, then consider yourself lucky! - CAKE
(Scat P.O. Box 141161 Cleveland, Ohio 44114)

SOMETIME SWEET SUSAN

"Collide" 3-song 12" ltd to 500
An interesting melodic/feedback-injected debut from the band once known as BLACK-EYED SUSAN. Produced by Steve Albini. At times sounding like MUDHONEY(musical), the vocals are more monotone, though. Stoned (can I say that again?) and slow, but an essential and powerful approach. - CAKE
(5th and National Records P.O. Box 11271 Milwaukee, WI. 53211)

SPECULA

"Vena Cava" 7"
A one man band that defies compliment. A lot of work went into this I am sure, but this talentless "noise" is so full of plastisoid blubbering that an almost-jaded reviewer like myself might need a recovery hospital after listening to it... - Thom
(MonkeyTech Records, 2265 W. St. Paul, Chicago, IL 60647)

SPIDERBAIT

"P'Tang Yang Kipper Bang Uh" 10"
An absolutely BRILLIANT cover with no credits to be found. Seven songs,

"Scenester" and "Invisible Man" are the most notable. This band uses a metallic guitar in a very punk way. Just about everybody sings, and the whole thing comes off as a good listen. Red vinyl, too. Au-Go-Go seems to really have their shit together. - Thom
(Au-Go-Go)

SPINOUT

"Doctored For Super-Sound" 4-song green vinyl 7"
Blatantly stolen riffs from the greats; a syringe on the cover; stolen riffs courtesy of the MC5 and TELEVISION on the A-side; the B-side are a couple of sloppily recorded live tracks from KXLU. It's amazing that they've gotten this far. - CAKE
(Delicious Vinyl 6607 Sunset Blvd L.A., Ca. 90028)

SPRAWL

"The Deflorist" CD

Imagine that - a political funk band that doesn't suck! These guys are happy-go-lucky on a mission. Their music is reminiscent of earlier CHILI PEPPERS and are deranged musicians with an uncanny knack for playing their instruments. Saw them at the Gaslight (RIP) last year and was dutifully impressed. - CAKE
(RWE 2140 Lexington Houston, Texas 77098 \$9.00 ppd)

SPUDMONSTERS

"Destroy Your Idols" 7"

Great KISS [the band] hand-drawn cover. Sloppy punk rock with a bass-clef vocalist that would be a keeper if not for one

thing—this thing is WAY too metal influenced. Lyrically excellent, but then so is Cake's column. Bluuuh. - Thom
(Smog Veil Records, 441 E 222 Apt. #13, Cleveland, OH 44123)

STINKERBELL

"It's Stinkerbell!" 8-song cassette
Obviously, you know that I love this band because their interview appears in this issue. Basically, though, I also want to let you know that this tape does a pretty decent job of capturing their live "essence"—especially the last four tracks, which were recorded live, one-take, in the studio. "I Blew Blagg" is here, and it's a classic. "Smoke" smokes. A&R's take note. - Thom
(Angry Neighbor Records, P.O. Box 66462, Houston, TX 77266)

STRAW DOGS

"Under the Hammer" LP

A re-issue of rare and out-of-print material by the seminal band from Boston. Dedicated to drummer Bones who died in a horrible car crash in 1986. An incredible cover of QUEEN's "Tie Your Mother Down" highlights this collection. For fans of good and honest punk rock. - CAKE
(Lost and Found IM Moore 8 3000 Hannover 1 Germany)

STRAWBERRY

"Smash up: Story Of A Woman" CD

Man, this blows my mind! Everything from country to total feedback-noise; speeded-up vocal effects and much, much more... It's the type of release that really stands

out high above the others. If you can imagine KATE BUSH fronting ETHYL MEATPLOW, then you're saner than I am. Fascinating to the hilt. No, sorry, it's not punk rock, but it is a rebellious, sad story of a young woman's life and how she got it back together...the struggles, the torture, etc. Buy it if you can find it. - CAKE
(Endless Music P.O. Box 647 L.A., Ca. 90078)

STYRENES

"It's Artastic Cleveland '75 to '79" CD
An impressive 50 plus minute compilation of one of Cleveland's first "new wave" bands. This includes "Draino In Your Veins", which is considered one of the first "new wave" singles ever. This band included Anton Fier on drums. If you're a fan of "new wave", then this is for you, Motherfucker! - CAKE
(Homestead Records P.O. Box 800 Rockville Centre, NY. 11571-0800)

SUBMACHINE

"Mindless Device" 7"

If this one ends up on your turntable somehow, you'll listen to it. But you might not listen to it often. Unless—you're into generic hardcore. Then you'll love it. - Thom
(Rust Records, P.O. Box 81492, Pittsburgh, PA 15217)

SUBTERRANEAN KIDS

"Live in Au" 5-song 7"

All vocals are in Spanish, and the lead has a pretty unique voice. All tracks recorded live—good quality. It's about as slow as hardcore can get and still be considered

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80's-based hardcore... Lots of flawless speed changes that create a feeling of goodwill towards this review. It's good stuff, what else in it's favor can I say?

-Thom

(B-Core Disc, JORDI Apdo. Co. 35221, 08080 Barra, Spain)

SUCKERPUNCH

14-song 10"

Good hardcore. REALLY good hardcore. Well done, catchy speed-punk songs that make a great repeat listen. Even more often than that, actually. Simply put, they are selling this thing for \$3.50 ppd [red vinyl] and you MUST get one. WHAT a deal. Comes with Animal Rights literature and a lyric book, too. Wow! -Thom
(Little Redhead Records, 1693 Franceschi Rd., Santa Barbara, CA 93103)

SUPER NOVA

"So Good So Far" CD

Over 30 elevator music. Pretty pathetic when compared to a super Chevy Nova. - Pookie
(GSM Productions)

SUPERKOOLES

"Something Tomorrow" 3-song purple vinyl 7"

Time warp to 1975 and you've just seen the RAMONES...they rock... but there's an unknown band who's been tickling your fancy and timewarped to 1992 with the same fun/fury...and that band is the SUPERKOOLES. From the Alan Forbes cover to the three songs included inside. Best song is "Tell Me You're Sane." You

cannot pass this release up, asshole.

- CAKE

(Dionysus Records P.O. Box 1975 Burbank, Ca. 91507)

SUPERSUCKERS

7"

Shit. I remember thinking the last record I heard by these guys was overblown hair-shakin' stinkiness. Not this time around. For one, they've sped it all up a notch or two and way shortened the songs. I mean, how could I not like "I Say Fuck," or "Retarded Bill" about a mentally deficient misfit with a "Kill! Kill! Kill!" chorus? I mean, if ya' wanna play shit this heavy, ya' gotta have humor thrown in or self-seriousness creeps in and kills the fun. There's a touch of that "cum on baby I'm a rock singer" shit I hate about Mudhoney, the Fluid, and that whole army of rock lemmings at work on the last cut and that's where I bail out. But 4 outta 5 good 'uns is okay-dockey for me. Surprisingly good. Within two months I like about four very diverse Sub Pop records, which works out to around four in four years. Is the world off its axis or what? - Martin McMartin
(Sub Pop)

SUPERTOUCH

"The Earth Is Flat" CD

.....And this recording sucks. Once a generic straight edge band, They took the same road that umpteenth million generic straight edge bands have taken before. Yep, they sound like a more metal version of Fugazi. Just like all the generic bands before and after them. When will this

change. -Thrashead
(Revelation Rec., P.O.Box 5232, Huntington Beach, CA, 92615-5232)

SWINGIN' TEENS

7"

"Fire in My Head" was an indie answer to Strip-rock, like Ratt. A harsh judgement, I know, but the beat-off guitar solo iced the cake. B-side was just the usual Stooges rehash, as if we there wasn't enough of that out there in the racks. How many times can "Search and Destroy" be rewritten? - Martin McMartin
(Prospective, PO Box 6425. Minn. MN, 55406)

TARGET OF DEMAND

"See You In Hell" 7" EP

This record rocks! The four tracks are definitely from different sessions all, 'cause the quality varies. But who cares anyway, because this is garage punk at its finest. "Sicher" would warrant purchase if it was the only cut on a one-sided 7" with a price tag of \$10... lucky for us we get FOUR rippers. You need a copy of this... BAD!

-Thom

(Sacro Egosmo c/o Tiberiju, Potschnergasse 9, 2500 Baden, Austria -[Hey! my parents were born there!])

TEN COMMANDMENTS

"Revolution Man/Dark Angel" blue vinyl 7"

Hey, these two cuts are real sappy, love tunes that remind me of the godawful, yet wonderful power pop tunes (one hit wonders) from 1978-1980. These guys can play, but is there really any more room for

love songs in the '90's? Give it a spin.

- CAKE

(Sensible Records 20 Shudell Ave Toronto Ontario, Canada M4J 1C6)

TERVEET KADET

6-song 7"

I have been following this band since I was a little kid! The first time I heard them was on some 12" compilation from Europe that I have since lost to the ages. I have not found anything since from these guys, but have always wanted to... Mother FUCK is it GREAT to hear from this band again—they do some of the best hardcore I have ever heard—and it ain't even in English! Lisa, if you keep this shit up you're gonna be the next SFTRI! -Thom
(Highly Collectable Records, P.O. Box 27532, Providence, RI 02907)

THIRD EYE

"Sunshine/Face Creeping" yellow vinyl 7" Ominous, creeping notes followed by a battery-leaking megaphone and an attitude combine for a JESUS LIZARD soundalike band. Check out the scary color sleeve of a dead girl...man, this stuff is whacked. The B-side has an organ spewing bile-bits of IRON BUTTERFLY. Could be threatening to your grandparents. - CAKE

(Prospective Records P.O. Box 6425 Minn. MN, 55406)

THIRD LEG

"Seven Inches of Love" 7"

5 song thrashy h/c EP. Highlight was the frantic "So Die!" with the great screamed

THE LEAVING TRAINS



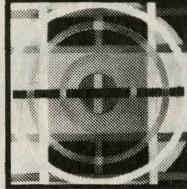
THE LUMP IN MY FOREHEAD

THE LEAVING TRAINS don't care if you listen to their new album, THE LUMP IN MY FOREHEAD, because they're definitely not "P.C." We call them "PF" (Politically Fucked-up). LUMP is the fifth SST release from the TRAINS where a new, rejuvenated line up joins Falling James in launching personal affronts at Bob Hope, Burger King and women ("who make you feel like a piece of shit"). Falling even points a finger at himself on "Abnormal." Such an honest portrayal could have a serious impact on his bid for the White House this election year.

Yes, Falling James has tossed his shower cap in the ring for the 1992 presidential race. Part of his platform is to change the national anthem and return land to Native Americans that was misappropriated through bogus contracts. Surely, James will inform the thousands of folks he'll encounter of his candidacy along the upcoming, international "LUMPY" tour route. SST 288 (LP/CA/CD)

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KILL TUNES (LP/CA/CD) SST 071

PELL MELL



FLOW

The new and much awaited album, FLOW, forwards the confusion that emerges every time one hears the music of PELL MELL. Here is a record that could be released ten years from now or 30 years ago and you still couldn't slot it into any category. PELL MELL's twin guitars and rhythm section concoct angular lines and hooks while keys and samples confound and complement the mix simultaneously. SST 278 (LP/CA/CD)

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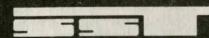
CRUEL FREDERICK



WE ARE THE MUSIC WE PLAY

WE ARE THE MUSIC WE PLAY, the second CRUEL FREDERICK LP, elevates the boiling hot blowing of reedman/ringleader Lynn Johnston another hundred degrees higher from the free and cruel jazz first heard on their 1988 debut, BIRTH OF THE CRUEL. Alabama born and California (jazz) bred under his "personal mentor," Bobby Bradford at Pomona College, Johnston played with fellow reed student, David Murray (World Saxophone Quartet) at Pomona. In the underground LA jazz movement of the last decade, Johnston has shaped a very bent and reverend sound amongst his peers. Johnston's aggravated horn assault, shaded with humorous tones points to his appetite for Albert Ayler, Eric Dolphy and Thelonius Monk. On WE ARE THE MUSIC WE PLAY, CRUEL FREDERICK covers three Monk tunes and "Dee Dee," a number by another artist noted for throwing curves, Ornette Coleman. WE ARE THE MUSIC WE PLAY is jazz at its crudest. SST 290 (LP/CA/CD)

ALSO AVAILABLE:
THE BIRTH OF THE CRUEL SST 127 (LP/CA/CD)



See The Leaving Trains Live on their national "Lumpy" tour this spring.

lines, "Disco clubs they aren't for real! I like the music that I can feel! So die!" Punk rock exists in San Marcos, Texas. -Martin McMarty
(Scratched, PO Box 800867, Dallas TX 75380 0867)

THOSE UNKNOWN

7"

Self-proclaimed "Hard Hitting American Oil" in their flyer. Decent fist in the air punk rock, good gravelly vocals, heavy on the unity, but how'd they get those British accents in New Jersey? Way cool leopard spot splattered vinyl. Ok... Martin McMarty (Headache, 53 Myrtle Ave, Midland Park, NJ, 07432)

THREE DAY STUBBLE

3-song 7"

Stupidly interesting. I was going to review it for its cover only, but alas it is a test pressing and only has a white sleeve. Sigh. Just kidding!!! What I get out of this is a feeling that this band simply wants to have a good time with their music—at all costs. Even yours. If you don't mind, pick this up. I didn't. Pretty unique progressions with "trebley" guitar work and cool hooks. Vocals are quite listenable as well. -Thom

(Angry Neighbor Records, P.O. Box 66462, Houston, TX 77266-6462)

THREE DAY STUBBLE

"Wafer of Darkness" CD

What can I say except that this is a CD version of the 7" that I reviewed above, and it doesn't get boring for the entire 60

minutes. Check it out, you won't be sorry! It's an experience. -Thom
(Three Day Stubble, P.O. Box 542234, Houston, TX 77254-2234)

TORMENTOR

"F.C.D.N." 7"

The second release from this honest one-man label consists of tight speedmetal with good musicianship and decent production. The generic and passe evil death tones set in the lyrics definitely leaves a lot to be desired. Oh well... -Pookie
(Deep Six, P.O. Box 6911, Burbank, CA 91510-6911)

TREEPEOPLE

"Something Vicious For Tomorrow" CD
I don't know what to make of these guys... Weird stuff, quirky, sort of like a cross between Dig Drill Car and early Meat Puppets or Firehose. Pretty interesting stuff with some great sleeve graphics. -Al (C/Z 1407 E. Madison #41, Seattle WA 98122)

TRI-STATE KILL SPREE

3-song purple vinyl 7"

Punk rock ala THE HENRY ROLLINS BAND style. Good, hard riffs. "I've Got a Big 'ol Gun" includes a cool Robert Plant scream and makes "Kill Theme" the best song on the little 'ol slab o' vinyl, dude. Nice, bass-riffing on the B-side, as well. Colonel Sanders slipped his dick into a package of Kentucky Fried Chicken, not knowing that Joyce DeWitt would be biting into it sometime soon. -CAKE
(Sympathy For The Record Industry)

UNBORN-SF

"Kolmekymppien/From Presley to Punk" 12" EP

5 songs from a Finnish band that has a good grip on their ideas. Sounds like standard punk rock (up-tempo) with the notable exception that these guys are VERY talented. Great guitar work. Baritone vocalist straight outta ANTISEEN. "Clean As Dove," the token instrumental, deems positive mention. Astounding cover with a girl on all fours proudly displaying her charms (and I'm not sexist but I'd be a liar if I said I didn't like the sight of female glands!) but pick this up especially for the NY DOLLS cover of "Who Are The Mystery Girls?" \$12 ppd and worth it. -Thom
(Alternative Action Records, P.O. Box 74, SF 11101 Riihimaki, Finland)

UNION MORBIDE

"015" 3-song 7"

Pretty straightforward. Starts off a bit slow, but then the tempo picks up and the energy is high. Distorted buried leads and bass with an up-front guitar. Good full-range vocals carry the whole thing through. Lyrics enclosed. -Thom
(Let's Make Our Own Records, Venenlaan 47, 1623 Ra Hoorn, Holland)

VARIOUS

"Please Stop Compilation" 7"

Four bands. MEDIA CHILDREN are extremely sloppy punk rock with a really cool twist, a male and female set of lead vocalists. The girl has a voice that is SO shrill and grating—BUT. I catch myself listening to this song over and over because it

is so unique. OFFICER FRIENDLY come through with a slower, melodic track called "Blinking," that speed-changes into a duel male vocalist HC masterpiece with great buried leads. DEMISE simply kick ass all over the place. Two songs contributed—great hardcore. TONKA is one of the best bands that I have been turned on to for a while. "Feed It" is a kick in the ass. "Left Handed," their other offering, isn't as good, but it still sits very well in my brain. For \$3 ppd, you can't beat this sampler! -Thom (Rick Sponsee, P.O. Box 12336, 4NCG Station, Greensboro, NC 27413-1115)

VARIOUS

"Lever" 4-song 7"

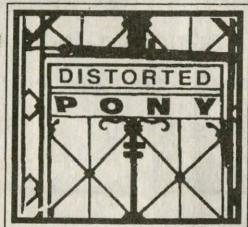
A great compilation from the up-and-happening Simple Machines label. Gosh-darn, Davey! With SEVERIN, SCRAWL, CIRCUS LUPUS and AUTOCLAVE. The best cut on this is SCRAWL's cover of WIRE's "Reuters". People...support independent music...go out and request this e.p. from your cool, local record shop. Abe Vigoda will be pleased. -CAKE
(Simple Machines 3510 North Eighth Street Arlington, VA 22201)

VARIOUS

"Pain Teens/God and Texas" 7"

Nonsense-noise from the PAIN TEENS and punk/fury from GOD AND TEXAS are what you get on this great slab o' vinyl. Promise me that you won't lick my bones, daddy and I'll let you hear this one, Opie! -CAKE
(Rave Records P.O. Box 410209 San Francisco, Ca. 94141)

SCREW THAT MORONIC SHIT!!



SACRED MIRACLE CAVE

Members of Crawl Space, the Lazy Cowgirls and other L.A. bands recorded this LP as a multi-layered noise experiment with a distinctive sludge all its own, and a grinding psychedelic sexuality like nothing else you've heard.



\$8 LP / \$12 CD

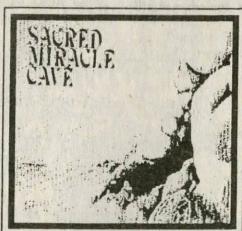
(except Distorted Pony: \$6)

Oh sure, everyone loves to hear dopey, drooling retard struggling desperately to remember the chord changes to a Partridge Family song. But BOMP is only a small label and can't afford that kind of talent... all we can offer is old fashioned quality and classic rock & roll style. So here, with apologies, are a few meager offerings from these dudeless wastes....

DISTORTED PONY

Work Makes Freedom (vinyl only)

Maximum Rock & Roll: "the Toiling Midgets meet Ministry with a little Sonic Youth thrown in." Flipside: "Fuckin' hell, man. This shit is def, fuckin' loud, noiseville unlimited. Combine Big Black and the Jesus and Mary Chain in a soupy mix and you get this artful, tasty brew."



AMERICAN YOUTH REPORT

This long-unavailable comp includes rare tracks by the Flesheaters, Bad Religion, Legal Weapon, TSOL, Descendents, Adolescents, Red Kross, Minutemen, Shattered Faith, MIA, Channel 3 and more. The first real document of the L.A. punk scene. Packed with photos & info, punkadelic!



THE ZEROS: Don't Push Me Around

In 1977, The Zeros were among the best of LA's early punk bands. Now BOMP has assembled a full LP containing all their 45s, early demos, and (on the CD) a few live recordings, filling a major gap in the history of West Coast punk. Booklet includes rare photos & complete history of the band, written by themselves.

THE HEARTBREAKERS

What Goes Around One of the foundations of the New York punk scene, this early lineup included Richard Hell, Johnny Thunders and Jerry Nolan, fresh from the NY Dolls breakup. This live LP captures a unique band in its formative stages, with full info and photos.



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BOMP RECORDS

VARIOUS

"The New Wave Hookers/T.R.B." 6-song 7"
THE NEW WAVE HOOKERS have songs about porno actors and actresses and sound like the cool "New Wave" bands from the late '70's that have that "Power Pop" appeal with all the cheesy keyboards. Cool. TRB are like a much punkier JAM with more of a BILLY BRAGG singing style. Volare'. - CAKE
(Sven Schmidt Bergstr. 35 8613 Breitenguss Bach West Germany)

VARIOUS

"Lack of Social Decency/Rhinelander" split 7"

LSD are a three-piece HC band from Wisconsin [is there a scene brewing there or WHAT??!] that churn out some brilliant hardcore, as is in evidence on this split. Three tracks, complex stylings— legitimate anger and frustration, which I believe is not staged at all. RHINELANDER, another WI band, are a four-piece with a female vocalist. Their trip is to mix 60's Woodstock era folk songs with today's harder subversive edge. This creates a sound that is quite listenable and sincerely interesting. \$3 ppd. A good deal. - Thom

(for copies, contact RHINELANDER at W171N10C0411 Harvest, Germantown, WI 53022)

VARIOUS

"Noise From Nowhere Volume 8" 7"
A split 7" containing THE FELL: two songs, "Haji" and "Dig It," which are minimal rock

numbers with slopped vocals and basic progressions and rhythms. Somehow, it works and is a good listen. It grows on me with repeat listens, too. Now I want an album! RANCID HELL SPAWN, on the other hand, turn all of their unidentifiable instruments up to eleven and create this absolute wall of noise that even SLUG would be in awe over. Demented and fucked up—and a challenge to hear. Lucky for these guys I LIKE challenge in my music. A good job, and a good split. - Thom
(Toxic Shock)

VARIOUS

"Erectus Monotone/Polvo" 7"

Is this one band named Erectus Monotone, or are there three bands, with two others named Polvo and Erectus Polivotone? Yeah, that must be it. How irritating is that to figure out? This was a strange combo of free form Zappa meets the Residents jamming with a splash of fuzz guitar. Narrowly avoided sounding like rehashed Homestead college crap, but they better watch out. I'll bet ten bucks they wear Superchunk t-shirts on stage. HA! - Martin McMartin

VARIOUS

"Panx Vinyl Zine 10 with RATS OF UNUSUAL SIZES, VALSE TRISTE, CLAUSTROPHOBIA, PENDENTIF BURNS and FLETSCH LEGO" 5-song 7"

RATS do "Stephanie," a funny love song about giving "cookies with love." From Finland, strange punk. PENI meets NA-PALM DEATH is CLAUSTROPHOBIA;

hardcore/early TSOL is PENDENTIF BURNS; FLETSCH LEGO are 5th generation DEAD KENNEDYS. - CAKE
(Panx BP 5058, 37033 Toulouse France)

VARIOUS

"Give Me Back" LP

A 14 band comp with most sporting a modern HC sound that comes in a big booklet (instead of a cover) that covers subjects such as sexual discrimination, masturbation, gender roles, etc. Without a repressive outlook. Bands include AMENITY, BORN AGAINST, ECONOCHRIST, BIKINI KILL, DOWNCAST, Etc. with not too many dud tunes. A cool record at a very cool price even if there were no pictures of women lifting weights. - Pookie (Ebullition, P.O. Box 680, Goleta, CA 93116)

VARIOUS

"Somethings Gone Wrong Again," Buzzcocks Cover Comp. CD

There's a lot of these lately, huh? Well this one is pretty predictable - the good pop bands (Big Drill Car, Naked Raygun, Doughboys...) do great Buzzcocks pop covers, the more grungy bands like Electric Love Hogs, Accused, Lunachicks do really pretty much what you'd expect them to do with a Buzzcocks song. The one real stand out is Alice Donut with a wholly different version of "E.S.P.". But don't get me wrong, this is a good covers comp, with most cuts sounding really great.

- Al

(C/Z 1407 Madison #41, Seattle WA 98122)

VARIOUS

"Dope Guns and Fucking In The Streets Vol. 4-7" LP
This is the LP version of Amrep's very popular 7" series of the best in noiserock, and in fact this includes volumes 4-7. I won't review all of these again, but a few names for those fresh out of the cave: Jesus Lizard, Lubricated Goat, Melvins, Dwarves, Unsane etc... - Al (Amphetamine Reptile)

VARIOUS

"Anal Cunt/Psycho" split 7"

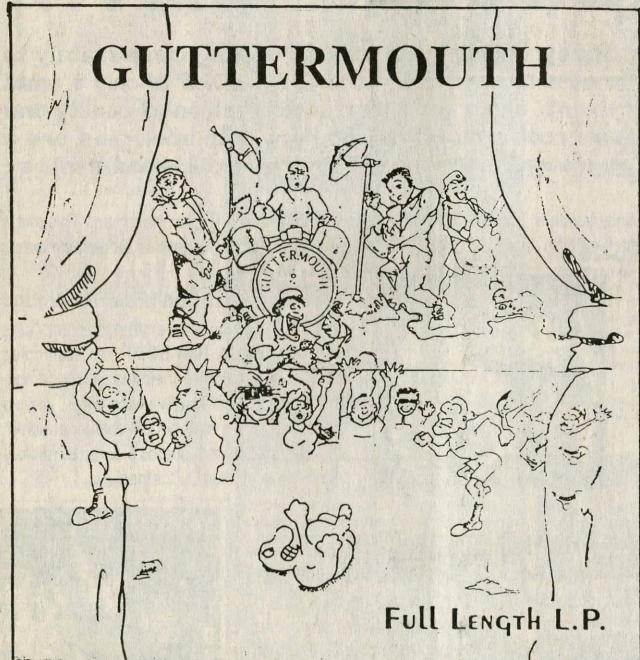
The AC side contains more of their let's see how many noisy hyperspeed grindcore tunes can we put on one side that's getting kinda old fast. On the reverse, PSYCHO spits out more of its patented hc thrash rage though not as intense as their recent 10". Beautiful yellow wax with red vinyl streaks. - Pookie (Ax/Action, P.O. Box Kendall Sq., Cambridge, MA 02142)

VARIOUS

"Ox Magazine Faces the Facts" 7"

A freebie 7" that comes with the September issue (a little late) of Germany's Ox Magazine. Side A starts off with NO FX's "Drug Free America" live and rippin' in Germany and then JUGHEAD'S REVENGE blaze through a previously unrecorded HC gem "Fabric of the Mind" live. Side B contains 2 OK tracks of semi-metalllic melodic HC by Germany's DRAMA. Well worth obtaining. - Pookie (OX Mag, Goethiestr. Pt. 28, 7920 Heidenheim, Germany)

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Dr. Strange Records

VARIOUS

"You Wouldn't Say That If Your Dad Was Doin' That To You" CD
Post punk, reggae HC, college rock, etc., all from Morgantown, W. Virginia. Nothing really jumped out and raped my ears. - Pookie
(Brick Row Music Group)

VARIOUS

"Mother's Day/Dazzling Killmen" split 7" MOTHER'S DAY give the world two rock numbers that showcase a very charismatic vocalist with some distorted, ever-changing guitar schlop. I like. DAZZLING KILLMEN, on the other hand, need to get off the barbituates and find out about something that they call "tempo." Fucking cool COMIC BOOK insert! Limited to 500 so hurry up and grab one before they're gone-- or you'll be VERY sorry. -Thom (Sluggo Records c/o Frog, P.O. Box 188, Granite City, ILL 62040 -or- Skin Graft Records & Comics, P.O. Box 738, St. Charles, MO 63302-0738)

VARIOUS

"Zoid Second Compilation" 4-7" box set Environmentally-aware, peacefully put together box set of singles. Incredible packaging and well worth finding. It includes NOISY ACT OF PROTEST, HARD-HEADED SOUL, SLAMMERHEADS, FIERCE, ZOMBIES UNDER STRESS, BLIND, DE KIFT and BOERE SYNDICATE. It's punk rock, polka, etc. and it's as mad as fuck. Handcrafted and beautifully made; with a twenty-four page descriptive booklet. These guys need sup-

PORT. - CAKE

(Zoid P.O. Box 5134 3502 JC Utrecht The Netherlands \$15.00 ppd)

VOIVOD

"Angel Rat" CD

I really hate heavy metal, but I love this. This LP fucking rocks. Voivod takes metal and breaks all the cliche rules. This contains the drive of punk, with the melody of pop, and the crunch and the production of metal. Even though the production is kind of slick as with most major label releases the intensity still shines through. What Nirvana did for punk, Voivod do for metal. Unfortunately They'll be overlooked unlike Nirvana, I hope people notice this. I fucking hate heavy metal, but this fucking rules. -Thrashhead (MCA)

VENOM P. STINGER

"Waiting Room" 4-song CD

Jazzy, ballsy rock-n-roll that jumps out at you and says, "Boo, motherfucker." Sounds good on 11. I think that this could be one of the most unique items to come out of the land down under in a long long time. -Thom (Au-Go-Go)

WAHINIS

7"

Really dull must be somebody's token girlfriend on vocals who brings both pop throwaways down to Sominex level. Too bad, cause there's a whacked-out lead guitar player in there who should dump the other boobs and send me his next

record.- Martin McMartin

(Emotion Lotion Records, PObox 14100, dinkytown station, Minn. MN 55414)

WEATHERBELL

"No Show" 10" EP

This is the first release from Anette Zilinkas' "very alternative" (as the L.A. Weekly likes to call them) band. Bouncy Pop/Rock and nice harmonies on this one. "Idolize You" shows traces of Syd Barrett era Pink Floyd (This band does a cool live version of "Lucifer Sam" by the way.) and "Black is the Color" recalls Anette's Blood on the Saddle days with a vengeance. Hope this band finally gets the attention it deserves. -Bob

Fiasco Records P.O. Box 34416 Los Angeles, CA 90034

WESTWORLD

"Movers and Shakers" CD

Euro disco and pop. Sometimes with that generic Manchester beat. -Pookie (MCA)

WILL AND THE BUSHMEN

"Blunderbuss" CD

Everywhere you look this bad college pop crap keeps popping out like shit from an over sodomized asshole and give the appearance of taking about as much effort to produce. -Pookie (Core Entertainment, 21724 Ventura Blvd., Suite 242, Woodland Hills, CA 91364)

WITNESSES

7"

Manicsounding big league rock on "Brain-

wash." Edge lost and cruise control is set for FM album radio on "Slow Leak." First 7" this month with some actual production, though. - Martin McMartin (Detour Records, 237 8th Ave., S.F., CA 94118)

YOUNG GODS

"T.V. Sky" CD

I've never really gotten into these guys thinking they were more the generic version of all the others that like to label themselves experimental/industrial but really don't stretch their imagination very far. Ah, but you know, these guys are pretty cool. Good loud production, with lots of echoey vocals and barrages of deep, low end noises, kind of standard speed for this stuff and then it dawned on me - if the Doors were around today (ok, I realize that only Jim is dead, but those other guys are indeed hopelessly stuck in the '70s) then this is what they might sound like! Then I think, wow, the Doors didn't end up stagnating after all! - Al (Caroline)

ZONIC SHOCKUM

"Whores" 3-song 7" Ltd to 500

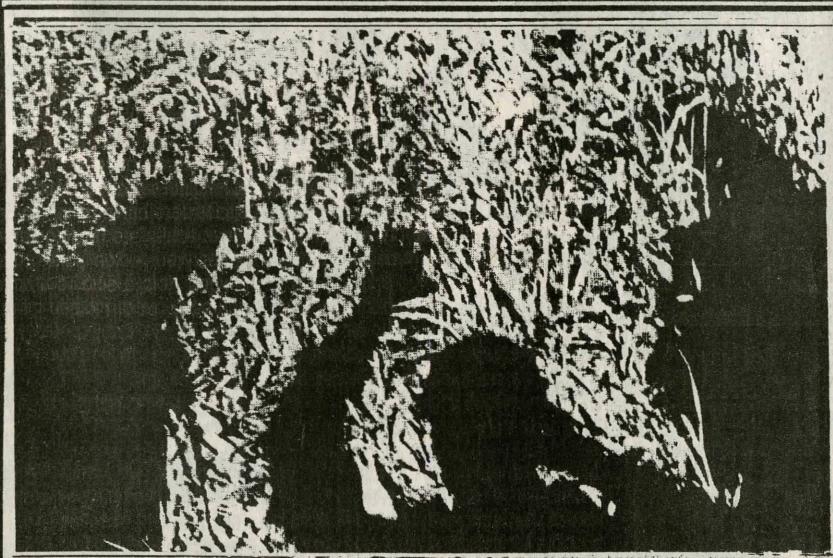
A band which I praised some issues back returns with a great piece of vinyl. The A-side is a pretty straightforward rock tune, but the B-side is where things get better...What, with more weird-ass instrumentation on "Woe is Me" - a nifty noisy anarchistic cut. Onward to a great career!

- CAKE

(Zonic Shockum/Steve Anderson 702 North 5th Street#1F Philadelphia, PA. 19123 \$3.50 ppd.)

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ENDLESS MUSIC 
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ORANGE DOOR - 5 song demo, "Will Work For Beer" is here. Check it out \$2.00. Also beefy t-shirts \$6.00 or write for free stickers to: OD 317 No. Griffith Park Dr., Burbank CA 91506

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RECORDS AND TAPES WANTED: Will pay cash (only reasonable offers please) or trade. Pavement - First 7", ANY rare Nirvana records, CDs, or live tapes, especially live at the Paramount October '91 and the Melvins show. Good sound quality only. Contact: Mike Jones POB 1088, Manteo NC 27954

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25 YEAR OLD URBAN MALCONTENT in San Francisco, dangerously and mind-numbingly obsessed with Butthole Surfers, seeks correspondence with the good people of this dirt clod we call Earth. I'm also into Ministry, Lush, Janes Addiction, My Bloody Valentine, Johnny Cash, Ride, Jesus Lizard. I play drums, read about stuff, travel and hang out. Write to: Keith Elwin 1373 Ninth Ave., San Francisco CA 94122

PUNK FOR SALE: autographed stuff by Exploited, Tesco Vee's Hate Police, Accused, Meatmen, Poison Idea, Insted, Undead and over 200 punk records. Send two stamps for a list and flyers. Wanted: rare Dayglow Abortions, GG Allin, and compact discs. Write to Paul Holstein 1515 Sashabaw Ortonville MI 48462 USA

X RATED CYBER PUNK BAND REBEL REBEL seeks sexstars for their Terrorist Network fanclub. In the vein of Janes, Fear, Pistols and Plasmatics. Send SASE for info on records, vids, etc to: Rebel Rebel 7510 Sunset Blvd. #174, Hollywood CA 90046

IT IS HARD TO DREAM with a head full of pain. I dwell in the darkest part of the night where burning desires and the blackest of thoughts prevail, where innocence is but a fleeting memory. I am an autumn person searching for others like me... I am screaming, can you hear me? God is the nail rattling in my head! Please write. Bartholomew Sullivan 201 1/2 Garfield St., Middletown OH 45044

UGLY OLD PUNK, looking for female pen pals, possible real relationship, sex, love & GADS! Yes! Marriage! If over 18 years and single, like underground shit, and a warm six inches. Write to: Dirty Dave, 12607 N. 38th Dr., Phoenix AZ 85029

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CHEAP RECORDS (Got your attention!) US and foreign HC/punk. 7 inches: Beaver, Germs (boot), Damage (FI), Sham 69. LPs - Conflict, Weirdos, Sleepers, Disorder and more. For list send \$1.00 to: Jeremy, Astor Sta. Box 969, Boston MA 02123-0969

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SHREDDING MATERIAL MAGAZINE #7 is out now! Interviews with 411, Shudder to Think, Freak Beans and Resistors (Germany band). Also included are editorials, zine/record reviews, news, feedback and more! Plus a snazzy glossy cover to boot. Send \$2.00 PPD to: Shredding Material, 2515 Bidle Rd., Middletown MD 21769

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WANTED WANTED WANTED 7"s by X-Ray Spex, Weirdos, the Ex, Varukers, Radiopuhlimet, Rude Kids... Please list condition will pay good/reasonable prices... thank you... Freddy the Bastard POB 14932 Gainesville FL 32604

SEX IS STILL A WONDERFUL THING. So fork some over my way honey. Women (over 18) write: Dirty Dave 12607 N. 38th Dr. Phoenix AZ 85029 I wanna jump something. Love xoxoxoxoxox

COMPILATION FUCKERS: The West Coasts most famous unknown band has songs available for your compilation project. Ultra Violet Eye c/o 842 Folsom St. #101, San Francisco CA 94107

RARE DISCHORD LP's, tapes, and memorabilia. You won't believe some of this shit! Send SASE for list to: Playhouse Productions, POB 11261, Takoma Park, MD 20913

LIVE AUDIO TAPES AND DEMOS for trade. B. Surfers, Biohazard, Crumbsuckers, DK, Fugazi, Lunachicks, Life Of Agony, Nirvana, Rollins, Sonic Youth, SOIA, Many more! Your list gets mine. Write: Kyle 230 Oakland Ave. Miller Place, NY 11764

ROADIE/AUDIO VISUAL TECH. Looking for a band to travel with this summer. Have experience doing sound on the road and are going to audio school in Nashville. Contact David at PO Box C424 M.T.S.U., Murfreesboro, TN 37132 (615)898-4697

KID WITH MAN HEAD Become a strapping young love toy or an... object of desire... KWMH's tape erotically programs women to believe and obey - you become her fantasy... melodic power-pop at its finest. 7 songs, \$4.00 PPD. 23 Pinehurst Ave., Port Monmouth NJ 07758

SKREWDRIVER poster "All Screwed Up" promo poster. Nice group shot of original band in 1977. "Rare" \$10.00 PPD tubed. "Unnatural Axe" 7", "Three Chord Rock" / "Tonight We Fight" \$10.00 PPD legendary Boston band. Victims: "Real Wild Child" (ex Plan 9 label band) sealed LP bids. Inquiries send SASE to: D. Giovanni POB 46881 Mt. Clements, MI 48046 cash or money orders only.

BANDS FROM EVERYWHERE send you music plus info to "2 Ugly Things" tapes and records for future projects on vinyl. We want to release a 7" monthly, so write soon. 2 Ugly Things c/o M. Castelli, Via Pergolesi 8, 20052 Monza (MI), Italy.

SERIOUS TAPE TRADERS I'm into a variety of music, looking for audio traders. Live shows, demo, rehearsals, interviews, etc. (no vinyl). HC/punk, thrash, grind, noise,

industrial, grunge, funk, jazz etc... Send list, guaranteed reply. Mark Shafer, 116 So. 11th St., Easton PA 18042

HELP!! I'm looking to buy a complete set or very many back issues of **Slash Magazine** to replace those stolen and lost from my private collection... will pay good cabbage so you can have extra dough for your bad habits. All inquiries/replies appreciated and responded to... Freddy the Bastard POB 14932, Gainesville FL 32604

DRILLHEADS! All fans of that fuel-burnin', road tearin' band Big Drill Car write me! Big fans of the Ramones, Dickies, Pegboy, Murphy's Law and 647(F) should write also. Mr. Dale 13444, Heflin Dr., La Mirada CA 90638

CD CLEANERS!!! Imported from England. The Calotherm CD cleaner. Dry cleaning cloth. Display boxes of 36 cloths per box. Great profit potential or promotional item. Record Cleaners also available. Retailers and distributors ONLY. Call TEI, 1-800-992-6016

CIRCLE JERKS "Unfortunate Son" 7", five live songs, excellent sound, great looking cover, colored vinyl, \$6.00 PPD US, \$8.00 Europe, well concealed cash or money order to POB 561, Pinellas Park, FL 34664-0561

PUNKPALS IS NO LONGER DONE by either Robert or Lenny. It is now done by Wall-ter. Direct correspondence to: Wall-ter, 8800 I.H. 35 North #1179, Austin TX 78753

SCOOTERISTS Anyone interested in obtaining the North American Scooter Rally schedule for 1992 please write to the East Coast Scooter Association, PO Box 9888, Arlington, VA 22219-1888 USA

VINYL SALE: Rare and unusual LP's, 45's: Misfits, Gun Club, F-Word etc. Also small batches of photos: Birthday Party, X, Cramps, more. Plus other unusual stuff. Send SASE for list to: Bad Eye Productions, 2129 Glendale Bl., Los Angeles CA 90039

MR. BUNGLE'S 1987 tape only LP "Bowl of Chiley" (featuring Mike Patton from Faith No More) now only \$7.00 PPD. Cash/MO to: Playhouse Productions, POB 11261, Takoma Park, MD 20913

SAMPLE PACK for \$10. I will fill your mailbox full of zines, LP's, tapes etc. Well worth the 10 clams. 100% bonified punk rock smut (\$5 package includes LPs). Send age statement and cash only: LL 3712 16th Ave. Kenosha WI 53140

LOOKING FOR UGLY GIRLS TOO! Will answer all sex mainiack! Homey as hell, good in bed, six inch dick and know how to use what I got. XOXOXOXOXO. Females only, must be 18 or older or a grate tier layer, bull shit artist. Write Dave the Hermit Sex Fiend 12607 N. 38th Dr., Phoenix AZ 85029

VIDEOS!! GG Allin 1991 shows available! #1 Asbury Park NJ show + interview. #2 NYC show and Philadelphia show. #3 1991 tour comp. of the then shows with songs, interview, news and more! Shows run about 1 hour each, cost \$30.00 each. Must be 18 or older to order! Rude stuff! Also lots of other stuff on video. So gimme a call or send \$1.00 for my big list! Peter De Mattia, 8 Haddon Rd., Hewitt NJ 07421 or call 201-853-4420

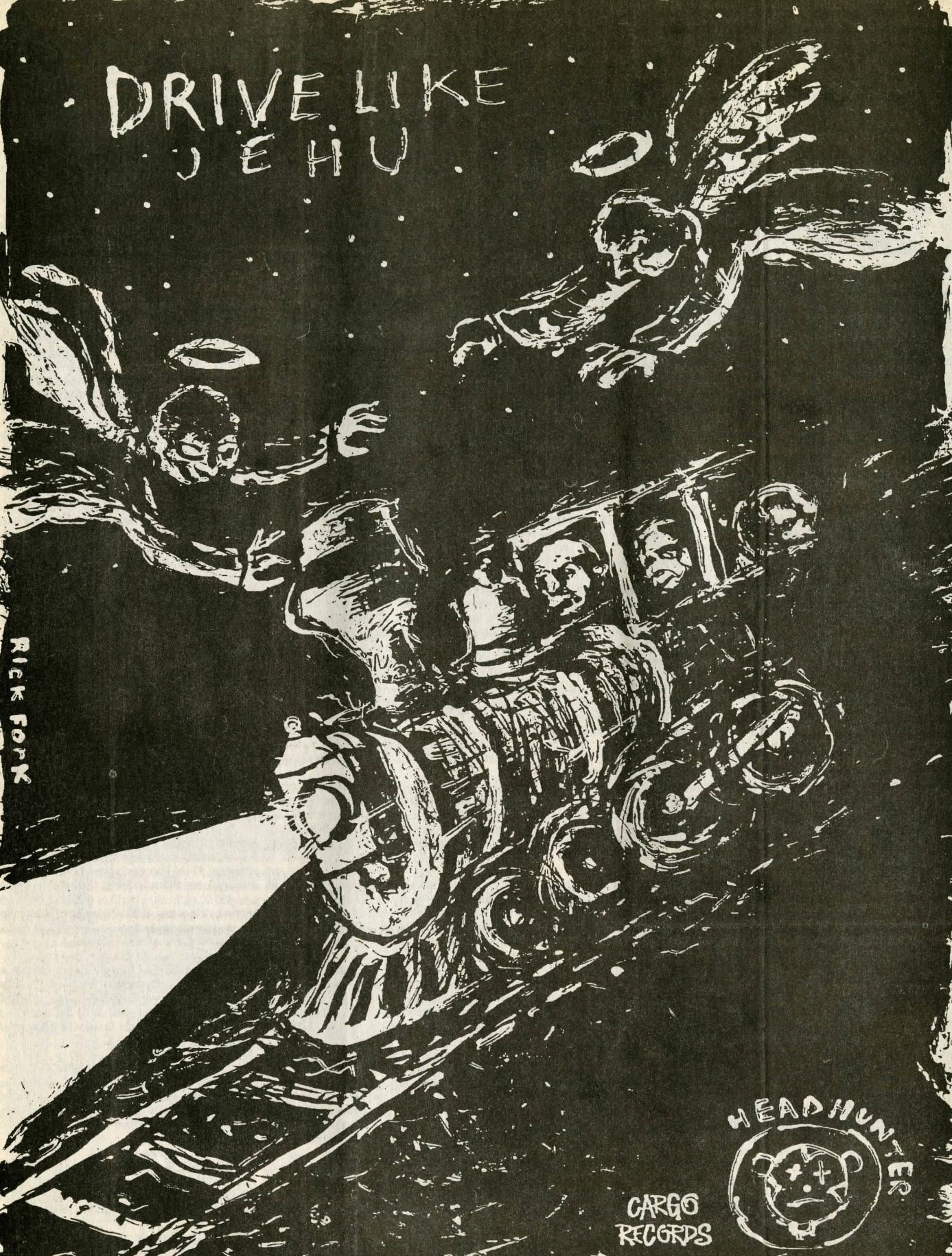
VIDEOS FOR SALE - Crass, Conflict, Discharge, Abrasive Wheels, Skrewdriver, Exploited, UK Subs, Undertones, Stranglers, Misfits, GG, Dwarves, GBH, Black Flag, SNFU, (Japanese punk) & more. For list send \$1.00 to: Jeremy, Astor Sta. Box 969, Boston MA 02123-0969

RARE AND HARD TO FIND RECORDINGS: Nirvana, Hole, Jane's Addiction, Mudhoney, REM, Social D, Bad Religion, Sonic Youth, Sound Garden, Minor Threat. Send SASE for list or call and leave address. Kenny Latham 7325 1/2 Reseda Blvd. Reseda CA 91335. (310) 399-8297

YOUNG PUNTER, graphics major, male, Teddy Boy rocker looking to write/hang-out with girls into '77 punk, HC, Oi and Ska. I also read and write in Spanish. Write to: Ern, 430 E. 14th St. #2RE, NY NY 10009

ANTI-MRR CLUB #3 out now! \$2.00 postpaid, green money only. Get it while it's relatively recent. Hey, if you wanna send an essay on why you hate MRR for #4, go ahead. I don't bother writing long ads anymore because

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JEHU



RICK FORD

CARGO
RECORDS



I know no one cares about haring MRR. The readers of the Anti-MRR Club are an elite. They're a very small group, but they hate MRR a lot. And you, too, can be an elite terror (to coin a phrase). Yes, you, too, can be one of the elite, by sending me an essay on why you hate MRR. Also looking for Joy Aoki-like art school types for cover #4. Write: Paul Mendelowitz, POB 3326, Redwood City, CA. 94064

CURRENT 93 "Earth Covers Earth" with 7" wanted. Also looking for: Death In June "She Said Destroy" 7", "Come Before Christ..." 12" with skull cover, not glove/whip cover, "Heaven Street" 12" (white cover-second pressing), Sixth Comm "Winter Sadness" box set, and SPK 7". Buy or trade. Send lists or call. I may be interested in other items by the above bands as well. Wraith 5530 Boyertown Pike, Birdsboro PA 19508 (215)689-4263

STILL DESPERATELY AND FRANTICALLY in search of back issues of the legendary Slash Magazine for my private library... Possibly will buy entire collection if available... all responses appreciated and responded to... Freddy the Bastard, POB 14932, Gainesville FL 32604

INDIANAPOLIS HARDCORE BAND "Acid Indigestion" will play anywhere for gas money! Now seeking info. for dates for our Spring/summer '92 tour. For demo and band info send \$1.00 to: Tom Ramey 1901 N. Centennial, Indianapolis IN 46222

RAWLSDEEPEP, the seven song cassette release by Red Weasel is available for \$5 from Sisyphus Productions 611 Smith St. Salisbury MD 21801 (410)543-5341. Money orders payable to Adam Robinson. Call/write for info.

ARIANA HAPPY BIRTHDAY. I finally found a steady girlfriend. Too bad our friendship ended because of my overactive hormones. I sure had fun partying with you and Tiff! I'll never forget that time at Rozz's place! So anyhow, good luck and take care. RF

FANZINE BACK ISSUES. Flipside, Maximum Rocknroll and others. Send SASE for detailed article/interview listing and prices. Write: Wigwam F, 5074 Brighton Ave., San Diego CA 92107

SESAME STREET? Artichokes and Charles Manson? Kiss dolls? Cheeze-its and the Pope? You like? Then send 2 stamps or a Pez dispenser to a culturally deprived green haired subversive hello kitty punk for "You Suck" #3... Persimmon Beelzebub (the lost Brady) 3907 Piedmont Ave. #5, Oakland CA 94111. No rich kid punks.

SINGLES FOR SALE/AUCTION: Tons available, all styles, Halo of Flies, Mudhoney, Fugazi, Poison Idea, plenty of rare punk, HC, Sub Pop, Am Rep, scumrock. Good prices! Call Tom at (908)752-4778 or write: POB 4256, Dunellen NJ 08812

LAST WORD IS BACK AGAIN! We need lots of shit to print for #4: demos, records, art, poems, stories, etc. Also zines. Send us yours for review. Last Word Fanzine 4995 Alta Dr., San Bernardino CA 92407

HERE COMES SICKNESS t-shirts. The most disgusting and obscene shirt you could ever own! Original art by Mike Diana. Get the maggots outta yer ass and order one of these high quality tees. \$10 PPD or \$14 PPD for long sleeve. Cash or check to Steve Sanborn. Send SASE for catalog. S/M Graphics, POB 10701, Bradenton FL 34282-0701

GRITGRITGRIT! The new Grit tape available now, 60 min chrome tape of seven delicate songs... by New York noise punk trio compared to Cro-Mags, Pink Floyd/Syd Barrett, Jesus Lizard, the Mob, Dinosaur, Sonic Youth etc. for \$2.50 from J. Krummel, Apt. #2, 441 E. 9th St., New York NY 10009

MELVIN'S FREAKS, LET'S UNITE! I'm looking for any Melvin's pics, flyers, articles etc. especially live shows (audio) and interviews, demos etc... And I'm looking to buy videos. Have tons of audio to trade. Send lists! Mark Shafer 116 So. 11th St. Easton PA 18042

VIDEO/AUDIO LIVE, RARE VINTAGE performances by Boston's best bands. Innovative video from Boston's most creative, dedicated archivist-over 12 years documenting Boston's underground! Full-length sets from new and established bands! SASE: Boston Archives, Box 232, Newton MA 02165

GG ALLIN VIDEOS: For sale only. All new 1991 shows with the Murder Junkies. Lots of shit, piss and blood. See GG mutilate himself and anything in his path. All shows excellent quality from the master. Coming in Feb. 1992 shows. Write Merle Allin, 298 Mulberry St. #7D, New York NY 10012. Call (212)274-0803

FLOWERING JUDAS? KEN KARPS? Anybody know where he is? Please write to me or show him this ad. I have lost a special friend. Ian, POB 6704, Station A, Toronto, Ontario Canada M5W 1X5

FOR SALE - Meatmen - Crippled Children 7", Now We'll Make Lots of Pals, Vintage Meat, Iron Cross - Hated and Proud, Blight 7",

Necros - Conquest 7", Govt. Issue - Legless Bull, Misguided - Options. Make offer to: Dave POB 7673, East Rutherford NJ 07063

THE WORLD WAS SPINNING and I thought I'd fall off but I awakened in a dizzy haze and even if I didn't I'd still write you back, SO WRITE ME!!! I'm into poetry, thinking, working on my zine (Undercurrents) & music music music; 411, Outburst, Biohazard, Minor Threat, Goo Goo Dolls, Dramarama, Live, Cliffs of Dooneen, JBS, Token Entry & much much more... Sahnedry (Sherrila) 20355 NE 34th #1724, N. Miami Beach, FL 33180-3314

HE, DU ARSCH! Anyone out there have anything by Germany's coolest, affengel-est band Die Toten Hosen? Even Tower Records doesn't carry them! Write to: John Maruschak 15905 Jerald Rd., Laurel MD 20707

STIV LIVES! Writer seeks material from those who knew the Master Bator (or wish they had). Send remembrances, etc. to: Stiv POB 5014, Bethlehem PA 18015. Include your name, add., phone, bio, for acknowledgement/contact. Copy your stuff. Material unreturnable.

VIDEOS! VIDEOS! VIDEOS! On any world system! (Europe is PAL) movies, live shows, punk documentaries, industrial, ska, hardcore, punk! Rare stuff old and new, from all over the world! Even 1991 GG Allin shows! Send \$1 or SASE for a big list! Or give us a call and see if we have what you want. Fast service. No rip-offs, fair prices. P. De Mattia, 8 Haddon Rd., Hewitt NJ 07421 USA Phone 201-853-4420 Videos! Videos! Videos!

WANTED WANTED WANTED WANTED Desperately and fanatically seeking 7"s by: The Ex, Rude Kids, Radiopuhelmet, Varukers, Conflict, Weirdos and Subhumans. Will pay good, fair, reasonable prices. Send lists to: Freddy the Bastard POB 14932, Gainesville FL 32604

RETARDED RECORDS are our specialty. Buy: Sockeye/Eyeore split 7" for only \$3 (\$5 overseas). Contains hit after hit. Warning: fat people will not like this record! Other shit available, too. POB 2143 Stow, OH 44224 or PO Box 14592 Richmond VA 23221. Write for cattle-logs.

MAKE MONEY! Sell Look Again #4 at shows, to stores, to your neighbors etc. Order 10-20 for \$1.50 each. Order 20 or more for \$1.00 each. Overseas please add \$1.00. Single copies are \$2.00 in USA and \$3.00 elsewhere. #4 has interviews with Starkweather, Winter, Type O Negative, Crawlpappy, Exhorider and more. Make checks payable to Dan McNamara. Look Again POB 1090, Hudson NH 03051

60 MINUTES OF TRULY ORIGINAL MUSIC "Demo-lition Vol. I: The Ones That Got Away". 13 unsigned artists that must be heard to be believed. Words cannot describe the outrageous sounds on this comp. Send a \$5.00 bill or write for info to: Dead Snake records, 31-49 36th St. #2BLI.C, NY 11106. Also have punk/HC records for trade/sale. Send you lists.

MENTORS STUFF! Official Mentors stuff available! New tape "To The Max" \$10.00 PPD, "Rock Bible" tape \$10.00 PPD, "Piece of Sinema" (VHS) 45 min. Video \$15.00, 2 sided t-shirts \$15.00 PPD (must be 18 or older to order video). Send cash, check or MO payable to: Kevin, Sea Monkey Recs POB 5461, Laurel MD 20726

SEND SASE FOR MEGA HUGE sale list of rare records. Sub Pop, early Am Rep, Big Boys, "Where's My Towel", Eat 7"ers and loads of other obscurities. Steve POB 763 NY NY 10003

190 PROOF straight up American hardcore. 2 bucks is cheap, but it will be appreciated. Need to keep the scene alive. Help! \$2.00 to 3 Crossbow Ct. Newport News, VA 23602

INTERNATIONAL TAPETRADERLIST Available: 7 parts/\$6-6 parts/\$5 etc 1 part \$1. Each part has 10 pages with info on tapetraders, zines, mailorders... Send lists & wants and be in it for free. Looking for traders from New Zealand and Japan. Also all records, tapes, CDs... for review in monthly Pitbull zine are welcome. Kris Verrett, Tervuursewtg 1h,B-1820 Perk, Belgium. Tel 0032 2 751 91 46

RARE RECORDS FOR CHEAP Early punk hardcore, Sub Pop, titles by Big Chief, Ramones, Accused, Government Issue, Dwarves, Weirdos, Samiam, Avengers, Das Damen, Cortinas, etc. Send SASE to Walter Glaser c/o P.O.P., POB 460754, S.F. CA 94146

FREE CATALOG FOR SASE. Anarchist, vegetarian, punk and anti-racist t-shirts, patches, zines, books, pamphlets and lots more. Also Infinite Onion Zine #6 out now. Thicker and better than ever before. Neverendingvegetable POB 263, Colorado Springs CO 80901

TAPE TRADERS: Looking to trade quality cassette tapes of Lps, Cds and 7"s. Even exchanges only. My list (over 700 records) for yours. Larry, 800 N. Highland Street, Arlington VA 22201. Also looking to trade martial arts training videos.

INSIDE LOUD fanzine is out in March/April. Interviews, stories and tape reviews and many other weird things. Bands sending stuff will get a review and free copy. Any contributions (articles, photos, etc.) welcomed. It's only \$.50. POB 177 Cypress CA 90630-0177

FEMALES ONLY. Crappy looking sex fiend looking for an age of consent nympho who wants safe, ugly sex! like old punk, hardcore, glam, metal, thrash, horror, gothic, psychedelic, reggae and lots more. Send photos, letters, home porn tapes of self, etc... Hate mail to Dirty Dave (the sexist pig) 12607 N. 38th Dr. Phoenix AZ 85029. (Must be 18 or older. No Cherrie Teez Pop Tarts looking for trouble).

SELL: DOA 1ST SINGLE, "Something Better Change" (2), "HC 81", "Triumph of the..." (orig., signed + reissue) "Right To Be Wild" orig, Dil's "198 Seconds", Misfits "Marylin" purple. Want: Gism LPs and Nirvana boots. Bob 26 Wineva Ave., Toronto On. M5W2E4 Canada

X FANS: Looking for posters, bootlegs etc. Also Flesheaters, Gun Club, Redd Kross. Trade and/or correspond. Open minded, drinker, smoker, homocore, etc. John 304 Newbury St. POB 261, Boston MA 02115-2832

MAKE ME CARE. Matt 909 Cape Buffalo Dr., San Jose, CA 95133

DAVE ID 5 song tape for 3 bucks. 123 Figueroa Apt. 615A, L.A., CA 90012 Fuck CD's! Fuck racists! Just fuck!

CONFRONTATIONAL GRAPHIC T-SHIRTS. Renegade graphex action wear/deprogramming paraphanalia is now available to the masses. Includes the "We Are All Prostitutes" t-shirt, the favorite of Operation Desert Storm participants. T's & hats that stop the blind & stupid dead in their tracks in the bluntest, cruelest fashion possible. Send SASE for free catalog to: Renegade Graphex, POB 963, Kalamazoo, MI 49005

VIDEO FOR TRADE OR SALE: 100's of shows, Nirvana, Jesus Lizard, Buttholes, GG 91 shows, Fugazi, Primus, Hole, Babes In Toyland, Mummies, Cop Shoot Cop, Helemt, RHCP, Rollins, Misfits, Janes, ramones, Cows, Dwarves, Melvins, Siouxsie, Bad Religion, N, Cave, Pistols, Laughing Hyenas, Melvins and many more. More info write Merle Allin, 298 Mulberry #7D, New York NY 10012. Call (212) 274-0803. Enclose \$1.00 for list.

YOUNG ARTIST (paintings, masks, performances) seeks contact to other artists and interesting, open minded people in general. Write to: Kathleen Barberio, POB 120515, 2850 Bremerhaven, Germany

WANTED: Germs "Lion's Share", will trade for something from col. of '77 to '81 7"ers, or cash. Also- anyone know if many Public Service Comps have side one on both sides? Just curious. D. Norris, 3135 Agate, Eugene OR 97405

WHAT KIND OF A WORLD IS THIS? Zine needs articles for an upcoming religion issue. It doesn't matter if you're for or against religion. Send it to: PO Box 708, Littleton MA 01460

RECORDS, TAPES, ZINES - Cool stuff from 60's to 90's. Includes Misfits, Scientists, Necros, Sonic Youth, Crime, Halo of Flies, Stooges, Sub Pop. Andre POB 12, Chicago IL 60690

TOO MUCH JOY FANS: Read JoyBuzzer Fanzine for dirt on the world's most poorly-dressed band! Band news, history, analysis, contests and other neat-o stuff. \$8.64/4 issues. Write: JoyBuzzer, Attn: Clive, 2 Detmer Ave., Tarrytown NY 10591. Smash a Glass!

HOLY SMOKE! Have Sub Pop LPs of Swallow, Sub Pop 100 Comp., Nirvana "Bleach" (w/poster), Walkabouts "Cataract", Green River "Dry As A Bone", Les Thugs "Electric Trouble", Fluid "Clear Black Paper", "Roadmouth", Tad "Gods Balls". Also Skinyard 1st (orig. press clear wax), Mondo Stereo comp (Mudhoney, Halo Of Flies). Beat Happening "Black Candy", Seattle Syndrome 2 (w/Mr. Epp, etc.). Send bids to: Hyles, 1535 Steele St., Denver CO 80206

SEND BIDS FOR: Flipside #20 (excellent condition), Leading Edge #4 (same), French language Sordid Sentimental w/Throbbing Gristle (same), French art mag Bazooka published 1978 (same). Send to M. Carpio 10538, Nashville Ave., Whittier CA 90604-1452

ANYONE OUT THERE LOVE JFA, The Beastie Boys (Paul's Botique), Detox? Let's calmly trample humanity with our music. I'm at 10538 Nashville Ave., Whittier CA 90604 (310)944-3672

VIDEOS WANTED! Will buy or trade. Looking for good quality only! Need live concert footage/ talk shows / TV and MTV stuff of: Alien Sex Fiend, U2, Metallica - w/ Cliff Burton, NIN, Ozzy, Butthole Surfers, Angel, Kiss, Nirvana, Soundgarden and more. Also am looking to trade Metallica concert photos. Write/ send list to: Darren Schulte 1019 Willot Rd., St. Peters MO 63376

ROOM FOR RENT, Norwalk, wash/dry, big yard, \$350 per mo. Prefer young, open minded person. Very few rules. Glen (310) 863-0227

HAVING PLAYED PUNK ROCK FOR MANY
YEARS, I DECIDED TO START MY OWN PUNK
RECORD LABEL. THE PROBLEM WITH STARTING
A PUNK RECORD LABEL IS THAT ALL THE GOOD
PUNK BANDS ARE ALREADY RECORDING FOR
OTHER PUNK LABELS, AND WHO WANTS TO
SIGN A BUNCHA SHITTY PUNK BANDS?
(A DILEMMA)

SO, I'M DRINKING A BEER AT THE
NIGHTBREAK WHEN SOME PUNKER COMES
UP TO ME AND SAYS, "HEY, AREN'T YOU FAT
MIKE?" I SAID, "YEAH." HE SAID, "YOU DON'T
LOOK FAT." (DUD.) I EXHALED AND LOOKED
DOWN INTO MY GLASS. HE SAID, "MY NAMES
JOE AND I SING IN A PUNK BAND." I SAID,
"YOU DON'T LOOK PUNK." (ANOTHER DUD.)
THEN HE TOLD ME THAT BLAH BLAH BLAH BLAH
BLAH BLAH BLAH BLAH BLAH HENCE:

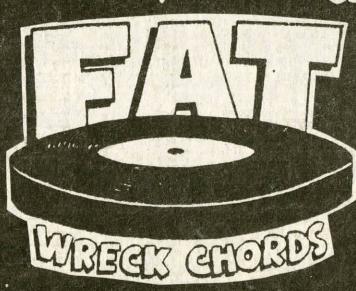
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